MEMORANDUM

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FROM
De

L.G. Kelly

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December 15, 1966

SUBJECT
Sujet

The mass of paper accompanying this memo is the complete version of my thesis on language-teaching, of which Project # VIIIC-3 is a reduced version. It may help those working on the education books to put into perspective some of the ideas put forward at present in language teaching and supplement the rather sketchy account in the original project.

FACULTE DES LETTRES

T H E S E

PRESENTEE

A L'ECOLE DES GRADUES

DE L'UNIVERSITE LAVAL

POUR OBTENIR

LE DOCTORAT DE L'UNIVERSITE

PAR

LOUIS-GERARD KELLY

M.A., DIPLOMA OF HONOURS,

DE L'UNIVERSITE DE LA NOUVELLE-ZELANDE

IDEAS ON LANGUAGE TEACHING, THEIR ORIGIN AND DEVELOPMENT IN THE WEST

NOVEMBRE 1966

Preface

As a field of scholarly research and theorising, the study of language-teaching is claimed to be new. Specialists point out that, whereas during the twentieth century it was developed into a separate discipline under the impetus of applied linguistics and the parts of psychology that deal with learning theory, in previous centuries teaching was merely an outgrowth of linguistic scholarship; and the all-important stages of learning a language were directed by two sorts of amateur. One sort was the professional grammarian who, for various reasons, found himself in the classroom; the other was the professional educator who, because of an interest in language, turned to teaching languages. It is readily admitted that certain of these people left their mark on language didactics. Erasmus is a good example of the first type and Comenius of the second. But it is the firm conviction of most twentieth-century specialists that there has been no other age in which the body of knowledge that underlies language-teaching has been so well organised, so complete, or, in pragmatic terms, so effective.

Coming from a background that included not only specialisation in French and Classics but also several years of language-teaching, I was persuaded that I had something to contribute. It was suggested that I should undertake a historical survey that would probe the evolution of ideas in the field and perhaps save valuable research time in the future. In interpreting the documents for this study I have drawn on all my previous experience both practical and theoretical, trying to be at one and the same time, linguist, teacher, administrator and pupil. Many who have worked in the field seemed to ignore at least one of these aspects. It also seems that, either through snobbery, or through difficulties with Latin, they overlooked the riches and wisdom of the Middle Ages and Renaissance. Whatever the reason may be,

much that is being claimed as revolutionary in this century, is merely a rethinking and renaming of early ideas and procedures. More reading and less 'research' would have produced the same result in a good deal less time. So, on the practical plane, if this book can provide teachers and researchers with points of departure, it will have served one purpose and justified the years spent in writing it.

As my subject is language-teaching and not language-learning, I have had to neglect the informal learning of languages that did not achieve scholarly or political acceptance. Hence, though we know that languages besides Latin and Greek were learned in classical times, because they were not formally taught, they find no place here. Similarly, I do not deal with vernacular languages until they were taught by the troubadours late in the Middle Ages. Until then, modern languages were picked up almost by accident, which adds nothing to the history of pedagogical and linguistic ideas.

In treating this topic one could not neglect the development and gradual specialisation of the various branches of linguistics and philology. Through language-teaching, these sciences have had a formative influence on philosophical and literary studies. And, indeed, it is only during this century that scholars have tried to divorce these disciplines, one from the other. It follows, then, that this book could show up in another light the process of training literary men and scholars. As language-teaching was the basic part of an education until well into the nineteenth century, it would be reasonable to assume that the stock of ideas and procedures they carried with them were largely derived from the study of foreign languages and literatures.

which that is being claimed as revolutionary in this century, is merely a rediscovering and remoulding of early ideas and procedures. More reading and less 'research' could have produced the same result in a good deal less time. So, on the practical plane, if this book can provide students and researchers with points of departure, it will have served one purpose and justified the years spent in writing it.

As my subject is language-teaching and not language-learning, I have had to neglect the natural learning of languages (and not studies scholarly or political acquaintance). Hence, though we know that languages besides Latin and Greek were learned in classical times, because they were not formally taught, they find no place here. Similarly, I do not deal with vernacular languages until they were taught by the humanists late in the Middle Ages. Until then, modern languages were picked up almost by accident, which lies nothing to the history of pedagogical and linguistic ideas.

In treating this topic one could not neglect the development and practical specialisation of the various branches of linguistics and philology. Various language-teachers, their methods have had a formative influence on philosophical and literary studies. And, indeed, it is only during this century that scholars have tried to divorce these disciplines, one from the other. It follows, then, that this book could throw no in another light the process of training literary men and scholars. As language-teaching was the basis of an education until well into the nineteenth century, it would be reasonable to assume that the stock of ideas and procedures they started with then were largely derived from the study of foreign languages and literatures.

The books on which this study is based fall into two groups: secondary and primary sources. The secondary sources include histories of education, scholarship and linguistics; the primary, discussions of language teaching principles and practice. As far as possible, these have been supplemented with textbooks in which the ideas are applied. For the seventeenth century, and to a lesser extent, the sixteenth, I was fortunate in having access to copies that had been used in the classrooms of the time and had been annotated by their users. Although there are proportionally more twentieth-century books in the bibliography, it does not follow that over the last seventy years sounder or more original thinking has been going on than during the preceding two thousand.

Following the main body of text is an appendix containing the quotations I have translated in the text. Those translated by other editors are not given, as in many cases the original was not accessible.

The bibliography is in three parts. The first is an alphabetical index of periodicals consulted and their abbreviations by which they are referred to. This section is not numbered. The second section contains the secondary sources. It is numbered from 1 to 214. The third section lists the primary sources in approximately chronological order and is numbered from 300.

In the body of the text, books or articles are referred to by a number in superscript. Page numbers are given after a colon. Where two numbers follow a book number, the first refers to the volume or part. Passages in classical works are identified in the usual fashion.

The list of people who helped me in writing this study is long. I am indebted to Professor W.F. Mackey for suggesting the subject and directing

the research. Part of the work was made possible through the generosity of the Canada Council which gave me a grant in 1964. Likewise the work would not have been possible without the assistance of the staffs of the libraries in which I did my research: those of Laval, le Petit Séminaire de Québec, and le Collège des Jésuites in Québec; and in the United States, those of Harvard University, especially the Widener and Houghton libraries. Various other organisations, such as the British Museum and the BBC, were good enough to give me what I asked and often went beyond my requests. I have to thank Mr. A. Oldknow for permission to reproduce his versions of the alphabets of Sweet, Jones and Passy. Last of all, I owe much to the patience and perseverance of my wife, without whose help my Canadian adventures would not have achieved their purpose.

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

Introduction

In a coherent system of education the approach to any discipline is governed by four groups of factors: the aim of the system as a whole, the relevance of the discipline under discussion, theoretical findings in the sciences from which the basic ideas are derived, and the availability of research results to teachers in the classroom. These four factors are really facets of a larger reality, the intellectual temper of the time. In all periods students are inevitably slanted towards the accepted canon of ideas, and insulated as much as possible against other systems of thought. Yet there are always exceptional people who try to find applications for the ideas of the past, and others who, not satisfied with what they are being given, strike out on their own, laying the foundation for future developments.

Outside general histories of education, the history of language-teaching itself has hardly been treated. Some historians of education have written on the teaching of specific languages in specific places, but these are chronological studies, histories of names and places; the ideas have been hidden behind accounts of practice and techniques. Some scholars who have compiled histories of ideas or of literary scholarship have included sections on language-teaching, especially of classical languages. Apart from those like J.E. Sandys,[177] who were genuinely interested in the history of scholarship, the teachers who entered this field had one of two purposes in mind. Some were concerned with selling a method by showing that it had its roots in existing sound practice. Comenius is one example of this group.[610:Chapter 8] The other group, e.g. Lemare,[767] criticised the systems of teaching that had appeared before their own time to show how good their techniques were in comparison.

Theories have been put forward about every aspect of language-teaching: the matter of the course, the methods of transmission and the media of teaching. The matter of the course and its arrangement are determined by the procedures of selection and gradation. Both are essential as, on the one hand, it is both unnecessary and impossible to learn an entire language, and, on the other, for learning to take place the items to be absorbed must be arranged in some order.

Methods of transmission fall under the headings of presentation and repetition. Each of these processes has a different purpose. By the procedures of presentation the material of the language is introduced to the pupil, the main preoccupation of the teacher being the inculcation of the four systems of language, semantic, lexical, grammatical and phonological. On the other hand, by repetition the teacher initiates the pupil into language use. Thus, this process is concerned with the four skills of listening, speaking, reading and writing. In practice it is difficult to separate the two, as the type of presentation is usually chosen in view of the repetition techniques which are to follow.

The media of teaching come into a history of ideas as the techniques of presentation and repetition are shaped by the means of transmission at hand. The teacher is the oldest, but the characteristics required of him vary according to the goal of the whole language-teaching process. As a teaching tool the book has been in common use only since the Renaissance. Machines are a modern invention, dating only since the beginning of this century. All of these media have had an important effect on the evolution of ideas, acting as catalysts for new ideas and as guardians for old. Underlying these three is the environment in

which language-teaching takes place, and the use which the teacher or learner wishes to make of it.

The provenance of ideas is an important question which affects matter, methods and media. Though they can be conveniently grouped according to the modern sciences of linguistics and psychology, their roots are to be found in the traditional disciplines of grammar and philosophy. The gradual crystallisation of these ancient sciences into linguistics, education, psychology and the physical sciences took place independently of the classroom but, in time, affected the thought and practice of language teachers very deeply.

Education being a function of society, the acceptance and rejection of ideas are largely due to social attitudes. Seeing that language-teaching was the central part of education until the mid-nineteenth century, it was judged on its conformity to the aims of society as a whole. When languages no longer entirely supplied the needs felt by the public, they were tolerated only insofar as their teaching contributed to the formation of the skills the pupils could use in adult life. In an effort to keep their discipline alive and respected, teachers were forced to choose their methods accordingly.

This is not primarily a history of methods, which are merely bundles of ideas. Such a history would require a different approach, although the conclusions reached would probably be the same as those of this book.

No attempt is made to evaluate any of the ideas held during the development of language-teaching. We are concerned only with recording their evolution and accounting for the changes they have undergone.

PART I

GETTING THE LANGUAGE ACROSS

Introduction

1. Teaching Meaning

2. Teaching Grammar

3. Teaching Pronunciation

Presentation is concerned with transmitting to the pupil the four systems of language: semantics, lexicon, grammar and phonology. Ideas on the presentation of semantic and lexical systems are studied together in the chapter on meaning, whereas those on grammatical and phonological presentation are treated separately.

Throughout the history of language-teaching, methods of presentation have varied according to the type of mastery required of the pupil. During the Middle Ages and the eighteenth and nineteenth centuries, languages were presented to the pupil through the codifications of the grammarians. It was expected that skill in using languages would follow from an intellectual knowledge of their formal analyses. However, during the classical era, the Renaissance and the early twentieth century, it was intuitive command of the target languages that was required, formal knowledge being seen as a mere reinforcement of practical mastery.

There are two themes to be traced in the development of presentation. The first is an alternation between formal and informal approaches to the problem; the second is a marked difference between classical and modern languages. In general, classicists have tended to be more formal than teachers of modern languages; and each group has distrusted the other. The depth of feeling was illustrated at the end of the nineteenth century by the Direct Methodists who were inclined to reject classical languages out of hand, the intensely formal methods of presentation in vogue at the time being taken as a pretext for a wholesale condemnation of the discipline of classics. In spite of the early efforts of W.H.D. Rouse to apply the Direct Method to Latin and Greek,[1045] it was only during the nineteen-sixties that the gap in communication began to close, as it had closed once before, during the late Renaissance.

Presentation is a purely pedagogical procedure, not to be confused with language analysis. Though the linguist or grammarian produces a workable analysis of language, it is not his place to determine how this is to be presented. It is up to the teacher to adapt the grammarian's material to his own purposes. Failure to do this, or even to see the need for it, is at the root of most of the trouble in language teaching, whether the methods of presentation used draw their raw material from traditional latinate analyses, or recent types of language analysis designated as more 'scientific.'

CHAPTER I

Teaching Meaning

1.1 Gestures and Objects

- 1.1.1 Mime and Demonstration
- 1.1.2 Realia and Objects

1.2 Pictorial Procedures

1.3 Native Language Equivalents

- 1.3.1 Exact Translation
- 1.3.2 Explanations in the First Language

1.4 Explanations in the Second Language

- 1.4.1 Inferences from Context
- 1.4.2 Definition
- 1.4.3 Etymology

> In order to know Latin one must learn:
> 1. the meaning of the Latin words;
> 2. the inversions usual in Latin, or the transpositions of words which are not placed in the 'natural order.'
> 3. the ellipses;
> 4. the turns of phrase peculiar to the Latin language.
>
> 1730 (Du Marsais) in 764:96

Meaning is the most obvious aspect of language, and its transmission is that which first comes to mind in any consideration of language-learning. Teaching word-meaning presents two aspects--familiarising the pupil with the connection between a concept and its linguistic sign, and acquainting him with the other linguistic, emotional and material associations of the sign itself. To better demonstrate this we shall divide this treatment of the teaching of meaning according to the classification of Harold Palmer: material association, context, translation and definition.[1021:77] In the classroom these four headings are represented by associating words of the foreign language with the things and actions they signify, with pictures, with corresponding lexical units of the first language and with units in the second language.

1.1 Gestures and Objects

A child starts learning language by direct association between objects and words, and this, as the most natural way of learning, can be found in the classroom as early as St Augustine. Indeed, in spite of the predominance of other types of demonstration during the Middle Ages and the nineteenth century, it would be extremely rash to assume that it has ever fallen out of use.

1.1.1 Mime and Demonstration

During the second third of the twentieth century the concept of situation caught the attention of linguists and language teachers. Though the impetus for this development came originally from the work of Saussure,[1012:99] linguists seized on the idea, making words depend, for most of their meaning, on verbal and situational context. Thus the stage was set for the linking of meaning, structure and situation that was at the root of the methods developed in the late nineteen-fifties by the Ecole normale de St-Cloud: 'As this structural reality is always formed and carried forward in a logical context, one should begin from the situation as such. Indeed, situations present the natural conditions for the performance of human actions.'[1311:435]

But the need to place new words in a context had been obvious from the very beginning of language-teaching. Later work, such as that of the twentieth-century structuralists, merely confirmed the opinions and practice of St Augustine:

> We do not learn from words unless they are real words, endowed with a dimension of sound. Now those which are not signs can not be words. If I hear a word, I do not know whether it is a word or not until I know what it means. So once things are known, perfect knowledge of words follows.
>
> 389 A.D. (St Augustine) 319:§xi

It seems that, in his own classroom in North Africa, he did use direct methods of teaching, but the evidence is very slim. The staid medieval classroom failed to continue this development, as the book dominated language-teaching for the next fifteen hundred years. The result was that words became linked with words with no foundation in the context of reality.

It was the Moravian bishop, Comenius, who refocussed educators' attention on the possibilities of demonstration in the classroom: 'We can best demonstrate how to do a thing by doing it.'[90:114] Part of the Comenius philosophy of teaching took rise from his concept of teaching languages: he regarded it as a waste of time and energy to learn a language for its own sake and assumed that, at the same time as acquiring Latin, the pupil would be forming new concepts and associations. The principle of demonstration by the teacher was now clear, and was continued in the schools of Pestalozzi. At the beginning of the nineteenth century, Lemare, a French admirer of Pestalozzi, put this idea into practice in teaching Latin:

> When for the first time a child hears this sentence: 'Shut the door,' if he does not see a gesture accompanying the order, if he does not see it carried out immediately, he will not know what it means.... But if from somewhere a voice shouts, 'Shut the door,' and someone rushes up to close it..., he perceives the sense of the expression he has heard.
>
> 1819 (Lemare) 767:viii

Active demonstration was one of the most important principles of the Natural Method, drawing the barbed amusement of many outside it:

> I have it from a very trustworthy authority that in some New England town a teacher of the 'Natural Method' gambols around the room to express the idea 'to run.' If this be the general case, school committees will no longer be called upon to deliver certificates of proficiency to teachers of languages: this duty will devolve on P.T. Barnum.
>
> 1878 (Lévy) 888:16

While so far mime and demonstration had remained occasional tools for language-teaching, with the work of Gouin, mime became an essential part of teaching. In introducing and drilling his cycles, which were merely accounts of simple processes, he reinforced the impact of the words by miming the action described and expected his pupils to mime in their

turn as they repeated the drill. The psychologists who analysed this means of teaching remarked that the link between meaning and activity was stronger if expressed orally than if it depended on a written word.[1010:77]

Though the Gouin techniques were not themselves transmitted to the Direct Method, the idea behind them was. Paul Passy remarks: 'One can imitate rationally, i.e. use the expressions heard in the circumstances in which they were met.'[938:17] Thus, while looking back to Gouin, he anticipates Palmer, who worked in the early twentieth century:

> The great value of material association consists in its compliance with a law of mnemonic psychology known as 'spatialisation'. This law may be expressed as follows: If two or more terms are learnt in the same place, they will tend to become confused; if they are learnt in two different places they will tend to become dissociated and distinct.
>
> 1917 (Palmer) 1021:85

As he makes clear elsewhere, 'place' has a very wide series of parametres, time and circumstance being of as much importance as space in differentiating the 'place' in which a thing is learned. While modern methodologists like those of St-Cloud, chose pictorial representation to delineate 'place', Palmer had already opened the way to actions, objects and other types of representation as well.

The sense of mission with which the pioneers of each idea put it forward left little room for a trace of humour, so necessary to the protection of a teacher. It is noticeable that practising teachers did not neglect this aspect of the question: 'One's sense of humour must include a keen sense of the ridiculous, so that one will know instinctively when gesture and mime will become merely sources of merriment.'[1191:9] But, as West points out: 'The more vivid, dramatic, amusing the situation

is, the greater is its reality and effectiveness as a teaching vehicle.'[1223:66] There is no contradiction between these statements, both authors being conscious of the necessity of caution in the use of a means of learning that, if too extreme can defeat its own ends.

1.1.2 Objects and Realia

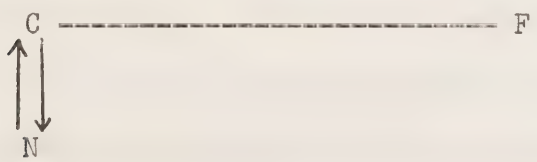
The use of objects to teach meaning probably goes back to the very beginning of language-learning, being more common in informal situations than formal. Until the advent of the Direct Method, objects were used in the classroom to illustrate vocabulary which related to things common to the pupil's own culture and that of the new language. Under the Direct Method, such objects were termed realia or realien and certain teachers used this term to distinguish between objects of general relevance and those peculiar to the foreign culture. The literature of the twentieth century shows some confusion in the use of the term. While some, Breul for instance, use the word in the restricted sense, others, like Cole,[1077] make it denote pictures, films, plays and other aids as well as objects peculiar to the foreign country. We prefer to take it in the narrow sense.

The first clear information on the use of objects of general relevance comes from Tudor England. In the famous scene from Henry V in which Princess Catherine's maid tries to teach her some English, the lesson revolves around parts of the body, in the manner of introductory classes in both classical and contemporary languages. It was usual to tie such teaching down to accessible articles, like clothing and furniture, that were easily identified. Lubinus (sixteenth century) recommends that '... the Things themselves, or at least the Images of things, whether painted or engraven, be exposed to the eye of the

children, that they may know what those things are whose appellations and names they get by heart, that so they may learn something solidly.'[620:25]

Despite the prevailing formalistic tendencies this tradition lasted through the seventeenth century. Comenius, though more famous for his use of pictures, clearly regarded them as substitutes for the real thing, knowledge of words being useless without knowledge of things: 'Words must not be learnt separately from things, for the word can neither exist nor be understood without the thing. But in proportion as the word and thing are perceived together, they exist somewhere and fulfil a certain function.'[634:162] It is no accident that much of the Renaissance thinking on use of objects was carefully followed by the English enthusiasts for Comenius. Indeed the translation from Lubinus quoted above was made by a friend of John Milton's, Samuel Hartlib, as part of a campaign in favour of Comenius. Outside England, isolated teachers, like Lamy (1645-1715), carried on the Comenian tradition, but they were outside the main stream of teachers.[764:64]

Only after two hundred years of verbally oriented teaching was this thread picked up. The Natural Methodists had empirically proved to their own satisfaction that demonstration of meaning through objects was superior to other methods and, in order to justify adopting the practice the Direct Methodists felt impelled to explain it scientifically. To illustrate the connection between a concept (C), the native word (N) and the foreign word (F), Felix Franke drew up the following diagram:



He rejected translation on the grounds that it took the long way round, i.e. FNC. To establish the direct connection between C and F that existed in the mind of the foreign speaker, he suggested object lessons. He saw no reason why the native word should intervene at all.[930a:31] There was heartfelt agreement from most of the Direct Methodists.[972:31]

During the nineteen-twenties, these techniques of demonstration were submitted to experiment. The results seemed to indicate that foreign words were more easily learned if they were presented in object lessons than if they were first taught by translation.[1077:163] Later teachers, especially those in the ASTP (Army Special Training Program), which was developed in America during the Second World War, adopted the idea. As there was no close supervision, they were free to use their own ingenuity. Angiolillo relates that in some classes 'the trainees were taken to the town dump where a broken-down automobile served as a "lesson" on German terms for automotive parts. In like manner was the railroad station and yard used.'[4:126] Similar approaches were subsequently developed in the secondary classroom:

> For instance, the word <u>watch</u> is to be taught: the pupils look at one, and if possible touch it (touch brings such certainty to children). Then the teacher uses the word in a real experience saying: 'Look, I am winding my watch.' As he does so the children all listen to the tiny clicks. So the <u>idea</u> of winding a watch is immediately associated with the words expressing the act.
>
> 1955 (Gurrey) 1228:27

In defining the concept of <u>realia</u>, the inventors of the Direct Method found a use for the souvenirs that tourists bring home from a foreign country. Insignificant objects of daily life, like tickets, stamps and coins, became teaching aids around which to build a knowledge of the language and its cultural setting. Breul was one who

distinguished this type of object from the others, noting that illustrations of coins and stamps were better than nothing.[1004:45] The idea remained alive until the nineteen-sixties, but was not given the emphasis it had received earlier.

1.2 Pictorial Procedures

Though modern book-illustrations and wall-charts have a sophistication of conception and use that is directly traceable to twentieth-century technology, teaching through pictures can be traced with certainty as far back as the Renaissance, and probably went on in many medieval classrooms as well.

Admittedly, there is little evidence for the existence of pictorial teaching during the Middle Ages, but we can not assume that it was unknown. The commonest reading materials were psalters and liturgical books, which were copiously illustrated (vide 161/181). Such illustrations were executed for ornament and as an aid to devotion, but this did not rule out teaching efficacy. Except in copies owned by rich men and those used as office books, the drawings were simple relating to the content of the psalm. They made no attempt to give a Hebrew atmosphere to the page, but were costumed in medieval dress and depicted medieval customs. It was the less expensive copies that were used in the classroom as reading books. The same style of drawing appeared in vocabularies towards the end of the Middle Ages. As in the psalters, the illustrations were mainly line drawings, though in the occasional copy, colour was used. With the advent of printing, coloured illustrations became impracticable.

The humanist recommendations for free use of illustrations was based on some implications of medieval practice.[490:vv391-4] In addition, other

Soldier from Comenius, Orbis pictus 656:286

Copy from the Widener Library, Harvard.

The original is printed from copper plates, and is not much clearer than the reproduction. The four languages in the text are Latin, German, Hungarian and Czech. To relate the four texts to each other and to the illustration, the requisite objects in the picture and words in the texts are numbered. This is the left page of the lesson. As in all the early editions of the Orbis pictus, lessons were disposed on two facing pages so that the pupil could refer to the illustration without having to interrupt his train of thought by turning a page. No lesson ever took up more than the whole opening of a book.

CXL.

Miles. Der Soldat.

A' Vitéz. (Katona fegy veres.)

Wogak [Zoldnyř]

Abbellandem est.
Scribuntur *milites*. 1

Hi cum *armis* (sunt,
galea f. i. *galea*, 2
i. III.
(quæ ornatur
crista)
armatura, f. I.
quas *partes* sunt,
lorica III. *ferrea*, 3
m. II
thorax, 4 m. III.
brachialia, 5
ocreæ ferreæ, 6
manicæ, 7
cum loricis, 8
scutum (*e. quod*) 9
hæc sunt arma defensiva.

Wañ man kriegen soll/
werden geworben Sol-
daten. 1

Deren Waffen sind/
der helm (Fickelhaube 2
(welcher geziret wird
mit dem Federbusch)
der Harnisch (Rüstung)
dessen Stücke sind/
der Kragen/ 3
der Brustharnisch/ 4
die Armschienen/ 5
die Beinschienen/ 6
die Blechhandschuhe/ 7
sambt dem Panzer 8
und Schild: 9
dieses sind Schutzwaf-
fen.

Wogakowe/ 1
Tychto zbroge sau/
Hissak 2
(Ktery se prioZdobuge
Perem)
Rytinř
Ktereho castky sau/
Gialni zelezny 3
Prsnik 4 (Kabat zelezny)
Karwatse 5
Nakolenj 6
Rukawice zelezne 7
s Panczerem 8
a pawezau: 9
tato gest Bran pro o-
bran.

Offens

subjects in the curriculum used both charts and direct observation of phenomena in teaching. But the Renaissance classroom did not offer ideal conditions for the use of visual aids. All classes were taught in the same room under the control of one master and effective displays were not easy to arrange. However, contemporary evidence shows that pictures were used, at least in private tutoring: 'It is a greate forderance in lerning as well to know the names of things as the things self by their pictures and... the want of a painter causeth both him and me to stay.' Palsgrave (1530)[89:113] At about the same time the Dutch grammarian, Vossius, recommended the use of cheap woodcuts to teach pupils the names of things without recourse to the vernacular.[in 764:18] In the context of the quotation it is certain that this method of teaching was considered more useful in private tutoring than in school.

The first fully thought-out scheme of teaching vocabulary with pictures was that of Comenius, whose Orbis sensualium pictus first appeared in 1654. It was a development of his Ianua linguarum reserata, which was merely a vocabulary ordered by centres of interest. In the Orbis sensualium pictus each section was headed by a picture, correlation between text and illustration being assured by numbering the parts of the picture that were specifically referred to in the text. Comenius envisaged five steps in using the book:

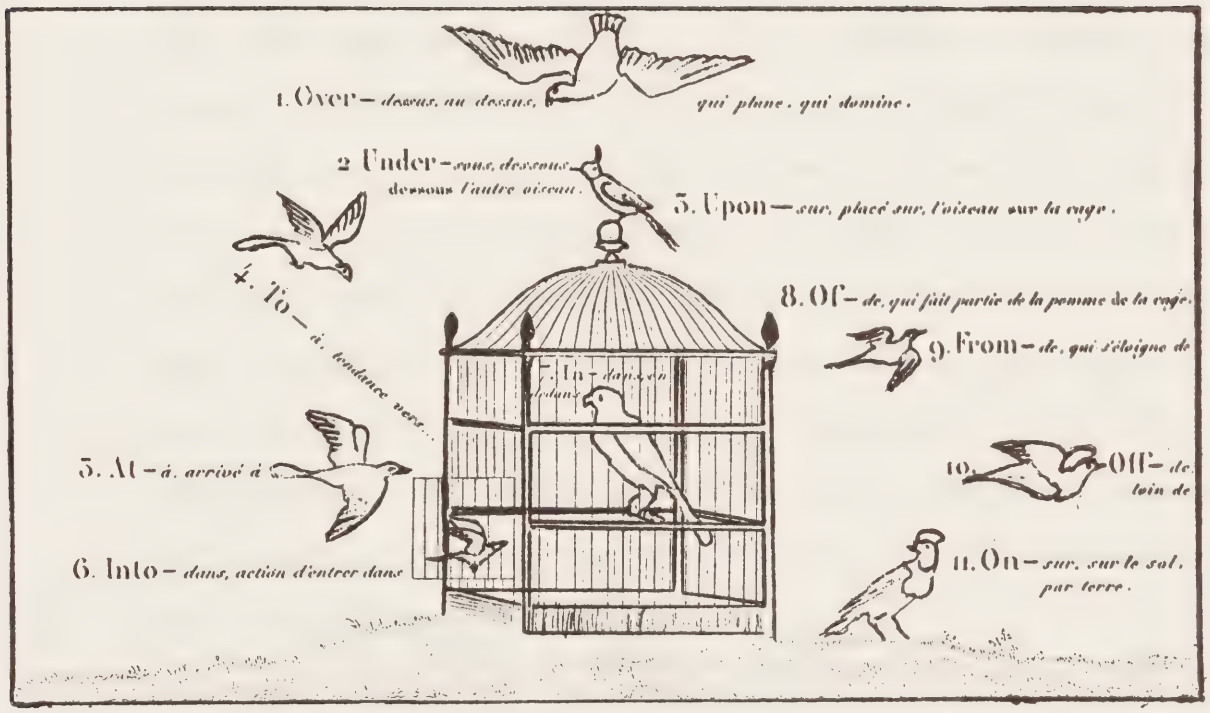
1. The pupils were to familiarise themselves with the book itself;
2. They were to make sure they knew the vernacular names of everything depicted in the book;
3. If possible, the teacher was to show them the real thing;
4. The pupils were to copy the illustrations;
5. Finally they were to colour in their own copies and even, the etchings in the book.[656:6]

Diagram from

Sadler, P., Grammaire pratique de la langue anglaise[850]

Copy from le Petit Séminaire de Québec

The purpose of the picture is to demonstrate the meaning of some English prepositions. The original is in watercolours and is the only illustration in the book. Representational schemes of this type have been used occasionally during the twentieth century.


1. Over — dessus, au dessus, qui plane, qui domine.
2 Under — sous, dessous, dessous l'autre oiseau.
3. Upon — sur, placé sur, l'oiseau sur la cage.
4. To — à, tendance vers.
5. In — dans, en dedans.
6. Into — dans, action d'entrer dans
7. At — à, arrivé à
8. Of — de, qui fait partie de la pomme de la cage.
9. From — de, qui s'éloigne de
10. Off — de, loin de
11. On — sur, sur le sol, par terre.

In this scheme all of Comenius' ideas are merged: pupils were to approach learning as an active process and as many senses as possible were to be called into play. But due to the cost of the book, only a few ardent admirers followed the scheme.

Beyond occasional references, wallcharts do not figure largely in the educational literature of the time. However they seem to have been used extensively by the Oratorians who kept schools in Paris during the seventeenth century.[59:177] Our authorities specifically mention that these charts were in colour, as if this was a new departure; but the evidence available does not allow us to draw firm conclusions. As the bilingual dictionary developed, pictorial methods disappeared from the classroom. But with the slow return of direct methodology during the nineteenth century, came an equally slow development of charts and pictures. By 1868 teachers were using charts in the classroom and improved methods of commercial production were assuring a supply in the schools. Thus even the traditionalists came to use charts in their rooms.

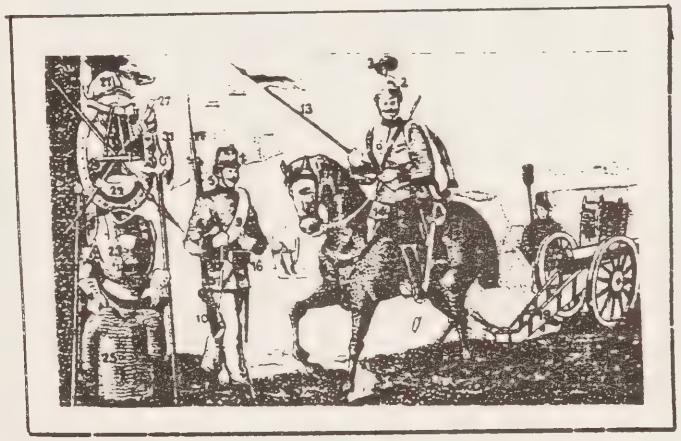
Illustrations were introduced slowly in the textbook. The earliest pictures were merely ornament. The first attempt to establish a link between text and illustration was that of Lambert Sauveur, who headed each section of his text with an etching and proceeded to describe it.[872] A contemporary English grammar, that of Sadler,[853] though in the formal tradition, includes what is possibly the prototype of many later representations of prepositional relationships: birds are represented in or near a cage and the various spatial relationships are shown with the appropriate preposition.

Soldiers from the 1883 edition of Orbis pictus[901:205]

Copy from the Widener Library, Harvard

In an attempt to make Comenius' Orbis pictus useable in the schools of the late nineteenth century, Bohemian teachers produced the above edition with a modernised text in Latin, Czech, German and French. Both the illustrations and the text should be compared with the picture on page 15. The illustration is a watercolour, and differs little from such illustrations in other books of the time. The content has been completely modernised. The use of numbers does not differ from that of the early editions of Comenius.

[illegible]	[illegible]	ehemals	autrefois
[illegible]	za plat	wurden sie	on les
[illegible]	najati	um Lohn	enrôlait
[illegible]	[illegible]	geworben,	à la solde,
[illegible]	nyní	jetzt werden	aujourd'hui
[illegible]	vybírá	sie durch	on les recrute
[illegible]	rají se	Conscription	parmi les
[illegible]	odvodem	aus den Bürgern	citoyens par
[illegible]	z občanů	ausgehoben.	conscription.



XCIII.

Miles.	Voják.	Der Soldat.	Le Soldat.
Milites [illegible] pedites	Vojáci [illegible] buď i pěší	Der Soldat ist entweder Fusssoldat	Les soldats sont ou l'infanterie

aut equites,	nebo jízdní,	oder Reiter,	ou cavaliers
etiam	také	auch	ou
tormentarii	dělostřelci	Kanonier	canonniers
et a.,	a j.,	u. a.;	etc.,
et vestiuntur	a odívají se	sie sind	et portent
cultu	stejno-	mit Uniformen	l'uni-
militari.	krojem.	bekleidet.	forme.
In capite	Na hlavě	Auf dem	Sur la tête
gerunt	nosí	Kopfe tragen	ils ont
petasum	čáku [1])	sie den Czako [1]	le shako [1])
militarem [1])	nebo	oder	ou le
vel	přilbici [2]),	Helm [2]),	casque [2]),
galeam [2]),	která jest	welchen ein	orné
quae ornatur	okrášlena	Federbusch [3])	d'un
crista [3]);	chocholem [3]);	ziert;	panache [3]);
corpus	tělo	den Körper	le corps
protegit vestis	kryje	deckt der mit	se couvre
militaris [4]),	kabá-	Aufschlägen [5])	de la tunique [4])
pannis	tec [4]),	versehene	garnie de
coloratis [5])	opatřený	Waffenrock [4]),	parements [5]),
decorata,	výložky [5]),	über welchem	par-dessus
super quam	přes nějž	die Kürassiere	laquelle les
equites	kyrysníci	Harnische [6])	cuirassiers
loricati	mají	tragen,	portent la
gestant cata-	brnění [6]),	ferner die	cuirasse [6]),
phractam [6]),	dále	Beinkleider [7]),	puis des
tum bracae [7]),	spodky [7]),	welche	pantalons [7]),
quae interdum	jdoucí	manchmal in	quelquefois
desinunt	časem	den Stiefeln [8])	fourrés dans
in caligis [8]),	do bot [8]),	stecken, und	les bottes [8]), et
et sagum [9]).	a plášť [9]).	der Mantel [9]).	du manteau [9]).
Eorum	Jejich	Ihre	Voici
arma	zbraň	Waffen	leurs
sunt:	jest:	sind:	armes:
apud	u pě-	bei der	chez l'in-
pedites	choty	Infanterie	fanterie

At the end of the nineteenth century a renewed interest in Comenius prompted a re-issue of his works, the Orbis pictus attracting the most attention. The edition of J.W. Bardeen[912] followed the English edition of 1727 very closely, but Bardeen seems to assume that the book would be used solely for the inspiration of the teacher. Four years before, a modernised edition, presumably for pupil use, had been published in Prague:[901] the copper plates of the original had been replaced by water-colours in the ruling style and both the text and the content of the pictures had been brought up to date. But the effect of this revival of interest was negligible.

As the Direct Method began to influence the style and content of the textbooks, illustrations showed the effect of both old and new styles. The English grammar of F. Berger[968] adopted the Comenian idea of basing a text on a picture, the parts of which were numbered. The book also included maps and photographs of English coins. Such illustrations were merely miniatures of wallcharts. In general, the theme was that of a limited centre of interest, pictures of the time mostly depicting an improbable agglomeration of household articles, school equipment, clothes or common tools. Charts and pictures of this type lasted well into the nineteen-sixties. It is worth noting that this sort of thing existed in books to teach in classical languages as well as in modern language texts, the turn-of-the-century editions of classical authors including line drawings, rubbings and photographs of classical realia.

In spite of the availability of certain types of picture teachers faced with special problems had to improvise. During the

First World War the United States Army had to deal with many groups of conscripts drawn from minorities that did not speak English. In order to find suitable material, the instructors carried out research resembling the Language and Area studies, which later became current in the nineteen-fifties, summarising their results by making charts out of photographs cut from the National Geographic Magazine.[1025] As these conscripts were, in many cases, totally ignorant of anything outside their immediate environment, these charts taught the learners about real things as well as about language, thus putting into practice the basic approach of Comenius to language-teaching.

In the field of pictorial charts no advance was made until after the Second World War. Researchers at the Ecole normale de St-Cloud and at universities in United States worked independently on the problem and, as is not uncommon in teaching research, came to much the same conclusion. The aim was to make pictures that could teach or exercise structures. Both groups of researchers found that certain situations lent themselves to teaching specific structures: buying and selling, for instance, taught dative constructions.[1209c] They both relied heavily on Palmer's theory of spatialisation, seemingly without acknowledgment. The method of realisation was different in each case. Whereas the Americans constructed wallcharts without integrating them into a connected course, the French put out a complicated series of filmstrips which were intended to be used with tapes. The best known course using this approach was Voix et Images de France; there were several less ambitious méthodes audiovisuelles for other languages.

Though the use of pictures and objects was meant to prevent translation, many teachers were aware that a pupil would automatically work out his own translated equivalents. Thirty years before the appearance of the méthodes audiovisuelles Harold Palmer had already made the point: 'Let there be no illusion on this point: the most fervent partisan of the Direct Method translates whatever his impressions to the contrary may be.'[1021:90] This uneasiness over pictures was heightened by the post-war consciousness of differences in the meaning of pictures, gestures and objects according to cultural milieu. One of the first exhaustive treatment of this problem in relation to language-teaching was that of Lado.[1245] In Europe, consciousness of cultural disparity caused some uneasiness over the validity of audio-visual methods. There was some doubt about the effectiveness of the picture in conveying meaning to pupils of a culture different from that of the artist who drew it: 'Such a function (i.e. unambiguous transmission of meaning) attributed to the visual image, seems to presuppose that all men have the same vision of the world. To me this is very doubtful.'[1299:141] Following the lead of American and French teachers some experimenters developed a method of language-teaching based on comic strips, which was related to the Gouin cycle. As well as teaching word meaning, such textbooks acted as an introduction to composition.[1294:17] Though the first experiments were carried out in the late nineteen-thirties, this procedure was not popular until after the Second World War.[1114a]

1.3 Native Language Equivalents

When faced with an unfamiliar word, one's first reaction is to find out what it 'means', and the answer usually comes in the form of

another word or in a verbal expression. It is natural that this procedure should be used in learning foreign languages; and, indeed, it is one of the oldest techniques of demonstrating word meaning, being found as far back as the schools of the Roman Empire. Two variants of the technique have been in common use: exact translation and paraphrase in the pupil's own language.

1.3.1 Exact Translation

During the twentieth century the avant-garde of language teachers refused to consider translation as a valid procedure in teaching meaning. The majority attitude was well put by West: 'Every time a child refers to an English-Vernacular dictionary his mind is switched out of English into his mother tongue and he is encouraged to translate instead of thinking in English.' [1131:1] The opposite school of thought also had a large following: 'The vernacular word has a service to perform, which is to acquaint pupils with the meaning of the English word. It can perform this service quickly, and having done so, should retire into the background.' [1253:35] Very few periods of teaching resolved this division of opinion.

Bilingual lexicography was, as far as the West is concerned, a Roman invention. But apart from some isolated references in treatises on rhetoric, little is known about it. Between the end of the Empire and the beginning of the eighth century there seems to have been little activity in the field. The most famous glossaries of the period, the Reichenau and Kassel glossaries, are rightly regarded as invaluable documents for the Romance philologist; but whether they are classroom documents or monuments to intellectual curiosity can not be

determined.[56:321] According to W.M. Lindsay, other extant glossaries, such as the Epinal, Leyden and Erfurt, were compiled from vernacular glosses written into the margins of manuscripts.[336:vi] The arrangements of these early glossaries varied; some were alphabetical, others arranged to a primitive concept of the semantic field. By the ninth century, the field arrangement had become standard, being used by Aelfric[368] and the monastic teachers of the later Middle Ages.

The full-scale dictionary made its appearance during the Renaissance. Owing to the prevailing custom of learning several languages at once through the intermediary of Latin, these were often multilingual, including as many as eleven languages (vide 556). At the same time, dictionaries were published in which Latin did not figure.[546/559] The multilingual approach came to an end in the seventeenth century as polyglot texts like the Ianua linguarum[613] went out of fashion. There was still some discussion about arranging the dictionary. In his treatise on translation, Etienne Dolet writes: 'And this technique is (as far as I have seen in my reading) not to follow the alphabetical order, as most teachers do, but to relate things to things, and to link words of similar meaning.'[493:II:iii]

Only from the late eighteenth century did the bilingual dictionary become a standard part of the teacher's arsenal. From the mid-seventeenth century, however, bilingual vocabularies became a normal aid in grammars and readers. Usually they were arranged according to semantic fields or centres of interest; probably because alphabetical indexes are not as effective learning tools as vocabularies arranged according to subject. Dictionaries, however, being works of reference

rather than tools of learning, were arranged alphabetically. Publishing dictionaries that translated in both directions, i.e. from the first to the second language and vice-versa was, it seems, a nineteenth-century development.

Nineteenth-century teachers, in general, saw translation as the only sure method of transmitting meaning. This article of faith was challenged first by the Natural Methodists, then by the Direct Method. Yet there were many Direct Methodists who considered translation to be of considerable value:

> As any hint of exaggeration must be avoided, I must add that it would not be good to reject, absolutely and systematically, all recourse to the mother tongue. In exceptional circumstances it could happen that one might be in too much of a hurry to use gestures and explanations in the foreign language.
>
> 1899 (Passy) 938:16

Later commentators on the Direct Method were inclined to agree, Peter Hagboldt even remarking of Franke (vide 1.1.2) that, in connecting a familiar concept with a foreign word, it was almost impossible to avoid some recall of the native words to act as a prop.[1098:21] Yet one can understand the extremism of the later Direct Methodists, who, stung by the scorn of traditional teachers, rejected every part of the old approach.

Unfortunately for the Direct Method, rejection of translation became its trademark, Palmer even going so far as to describe this opinion as the 'fallacy of the Direct Method.' Palmer held that the use of translated equivalents was a necessary preventative for mistakes: 'Let us recognise frankly that the withholding of an

"official" or authentic translation does not prevent the student from forming faulty associations, but that, on the contrary, such withholding will often engender them.'[1021:99]

Though both these opinions lasted well into the second third of the twentieth century, some degree of accommodation was reached. F.G. French summed up the compromise position: 'If translation leads to mistakes, avoid it; if it helps avoid mistakes, use it.'[1167:30]

1.3.2. Explanations in the First Language

There are many cases in which the foreign word can not be translated directly, either because the object or concept does not exist in both languages, or because a periphrasis is demanded by the circumstances of teaching: 'When English is used it should be by the teacher and only when needed to paraphrase new material before beginning practice in French.'[1285:7] As a teaching procedure this is undoubtedly very ancient, but the fluctuations in the meaning of the word <u>translation</u> make the separation of this technique from that of ordinary translation quite difficult. One can see in Aelfric[369] the modern technique as described above and there seems to have been no discernible development since.

1.4 Explanation in the Second Language

This falls under three heads: inference from context, definition and etymology. All three can be traced back to classical practice, their only period of eclipse being the eighteenth and nineteenth centuries.

1.4.1 Inference from Context

Twentieth-century teachers treated the sentence as the unit of teaching in order to give pupils a base from which to infer the meaning of words new to them: Close connection with the situation involved in the sentence was also an important feature of the approach:

> We think that the term 'total and structural' can define the theory of teaching foreign languages which is based on a permanent connection between situation-context-picture-group of words-meaning-sound, organised and functioning in a structural inner way.
>
> 1964 (Guberina) 1322:12

This, of course, merely expresses the traditional resources of any language teacher.

Illustration of fine shades of meaning by placing the word in a meaningful context is a most natural way of clarification. During the first century B.C. it was a common Alexandrian practice, and was taken over by the Roman grammarians in their Orthographiae, a form of textbook that continued during the Middle Ages. Despite the title, spelling was only one of the interest of the genre: usage and nuances of meaning were accorded equal importance. The Orthographiae were distinguished by the elegance of their language and the pithiness of their examples:

> Comenius per duo m, eminus per unum m. Comminus cum gladiis pugnamus; eminus cum lanceis. (Comminus is spelt with two ms, eminus with one. We fight at close quarters (comminus) with swords, and at some distance (eminus) with spears.)
>
> (Alcuin) 3576:906A

Palmer sounded a warning against the uncritical acceptance of any way of teaching meaning, preferring to combine procedures and giving precedence to inferential methods.[1021:91] Except among fanatical

adherents to the Direct Method, this was the orthodox position, representing a return to the philosophy behind the medieval orthographiae.

An illustration of this development is given by the dictionaries, both unilingual and bilingual, which list examples of usage under headwords. Yet context has hardly ever been used alone as a means of demonstrating meaning; it is usually coupled with some type of definition.

1.4.2 Definition

Being an integral part of lexicography in the mother tongue definition is a very ancient means of transmitting meaning. In the Orthographia of Palaemon (75 A.D.), we find the following: 'ludibrium and ludicrum: ludibrium implies insult to another person; ludicrum is enjoyed by the perpetrator without amusement at another's expense.'[308:315] Until the Renaissance it was not felt necessary to separate the three aims of illustrating meaning, establishing the difference between synonyms and regulating spelling. In fact, the distinction between paronyms and synonyms was the most frequent mode of definition, and as hairsplitting became more to the medieval taste, this method of defining meaning grew in importance. For example, Remigius of Auxerre wrote: 'There is this difference between perpetuus and aeternus: perpetuus denotes lacking beginning, end and succession of time; aeternus lacks beginning and end, but takes into account the passing of time.'[374:7:15] This tendency was kept under control until the Renaissance, but with the return of classical standards of composition authors compiled long lists of words of good classical standing ('copiae'). Their obsession with clarity of intention, unguided by the medieval

rigour and philosophical exactness produced some verbose definitions. Aldus Manutius (1561) is typical: 'Es mihi charissimus: There is nobody for whom I feel more affection than you, who is dearer to me than you, whom I love more deeply than you; whom I think of with more tenderness; who is closer to my heart.'[520:7] Matters rested at this stage for the next four hundred years; exact translation seems to have pre-empted the field, thus preventing any further development of the idea.

In the twentieth century, the names most closely connected with definition in language-teaching are those of Michael West and C.K. Ogden. Ogden was one of the inventors of Basic English, and West used some of his principles in writing the Definition Vocabulary (1935) and the New Method Dictionary (1941). West adopted the idea that all adequate definitions could be based on about 1500 words of very wide meaning. His theory was that, in order to survive in a foreign language environment, a person needs to ask questions about a very broad range of necessities of daily life, not merely to make remarks about the commonplaces at the head of the frequency lists. To gain their effect such questions have to be descriptive: Thus if a learner wants to find a tap, he will ask for something that water comes out of when you turn a handle.

Though few lexicographers have worked out the theory with the rigour of Michael West, this technique of definition is that of many dictionaries.

1.4.3 Etymology

One feature of traditional teaching that drew the anger of the Direct Methodists was its reliance on etymology as a tool for teaching spelling and meaning.

During the classical era etymology had been considered the most accurate court of appeal on word meanings and shapes:

> Etymology, which investigates the origin of words, was called 'marking' (notatio) by Cicero because Aristotle used the word σύμβολον, which means 'mark' (nota). For Cicero himself, who used to coin words, held in great respect the scholarship involved in tracing one word to another as it showed the truth of the matter.
>
> Quintillian 314:I.vi.28

However, as far as modern scholars are concerned, classical etymology was not exact enough to inspire confidence. Varro and other professional grammarians were not sure what relation Greek had to Latin, and some even tried to cover all possibilities by working out two etyma for Latin words--one based on Italic dialects and one on Greek. This confusion did not, however, prevent inspired insights: Varro connected the Latin harena with the Sabine fasena, for instance. But from the sixth century, owing to the increased tendency towards archaism in scholarship, etymology took a central place in regulating spelling, usage and meaning.

Allegory ruled the scholarship of the time; and it seems that the more fanciful an etymology was, the more acceptable it was to the scholars. For example, Isidore of Seville (550) claimed that: 'Meridies is used to refer to midday as the day is then purer. Meros means pure. Meros is Greek, and purus is Latin.'[12:31] This and similar tendencies to break up words and find etymologies for their dismembered parts dominated the Middle Ages, reaching their height in the grammarian, Virgilius Maro, who is placed in either the fifth or ninth century. It is not at all unlikely that his work is satirical:

> Whether compound or simple, what does verbum mean? It is a compound of two corrupt words, ver from verbere (to beat) and bum from bucina (trumpet). As Vergil says: verbum, therefore, comes from two roots, ver from verbere, the blow the tongue gives the mouth, and bum from bucina, the cavity in which the sound reverberates.
>
> (Vergilius Maro Grammaticus) 380a:196

Yet, as during the classical period, there was some sound etymological scholarship being done: 'Dius fidius seems to mean the son of Jupiter. The Greek for Jupiter is Dius, fidius is a transformation of filius, because the ancients often replaced an l by a d, saying fidius for filius, sedda for sella.[In 365:401] During the Renaissance the importance of etymology did not diminish, remaining an important tool in the copiae and other classical vocabulary books. Interest in living languages and the realisation that Romance languages were direct descendants of Latin and thus related genetically[441:3] prompted the application of etymology to the problems of teaching French, Italian and Spanish. By the early seventeenth century it had become one of the key disciplines in language-teaching:

> In any case a sound grasp of etymology is most interesting to have, and is of the utmost importance in attaining a knowledge of the fundamentals of language. It is clear and certain. But if under any circumstances etymologies are not known, it is better to let the matter rest than to trifle.
>
> 1648 (Comenius) 610:58

For the first time a note of caution was sounded, and teachers of succeeding centuries became less dogmatic in their use of this traditional tool.

Etymology was regarded as more important in classics than in modern language-teaching. During the next two hundred years, the

concept of the 'root' or 'primitive' held a key position in the expansion of vocabulary An eighteenth-century pupil noted in the copy of Schickard held at the Petit Séminaire de Québec: 'By comparing the different significations of a Hebrew word in all its several shapes, we may arrive at the most proper and precise or the original sense of it.'[587] This approach dominated Latin and Greek. The 'root' was not what modern philologists take it to be, but rather a head-word from which a family of derivatives was seen to come:

	Adj.
Macer, dénué, ou peu gras,	cri, crae
Maceria, mur ou plâtras	ae.f.

1789 (Duplan) 719:80

In this case macer (thin) is taken as the root. This concept was abandoned during the nineteenth century. The editor of the 1861 edition of the Port-Royal Jardin des racines grecques remarks on the difference in conception between him and original authors:

> We do not take the word root in the same way as Lancelot, who meant by it a word which forms derivatives. For us the root is not a word but merely the essential part of a word, and this fundamental part is found in derivatives as well as in primitives. Thus, Lancelot considers the word λυω as a root, while for us the syllable λυ-, which we find in λυσις etc., is the root.

1861 (Regnier) 632:10

During the nineteenth century, etymology had its vogue in both modern languages and the mother tongue. A revival of interest in Anglo-Saxon resulted in short-lived missionary efforts in the schools of England. As far as foreign languages were concerned similarity in vocabulary and grammatical system brought about etymological orientations of self-teaching courses of German for English-speakers. As

justification of his etymological approach, F. Thimm, the author of a number of modern language grammars popular during the eighteen-seventies, stated somewhat rashly: 'German and English have a connecting link in both being based on Anglo-Saxon, which induced a greater similarity in the methods of expression than exists between any other living languages.'[881:v]

There was little place for etymology in the Direct Method.[936:257] Indeed, during the twentieth century, where it intruded on the classroom, it was regarded as a curse. It was now realised that words etymological related could be misleading: 'In studying vocabulary, do not give too much time to word relationships, but concentrate on *faux amis*.'[1224:60] Though this negative approach was standard, during the nineteen-fifties some teachers proposed a cautious use of romance philology:

> If students are shown that French accents usually indicate the ommission of an *s*, an association is started which makes *état* suggest *state*; *écouter* *scout*.... It leads them to make intelligent guesses as to the meaning of words which they have never seen before--many of which are correct, if done logically and intelligently.
>
> 1954 (Prince) 1210:78

Several factors worked against the general acceptance of this idea: first, the methods in vogue did not allow for it; second, memories of nineteenth-century abuse of etymology were still alive among older teachers. So it tended to remain a scholastic discipline, and it was not reintegrated into the language teacher's range of techniques.

Thus the teaching of vocabulary and its meaning has passed from the classical and medieval approaches, based on definition and etymology,

to the 'modern' methods of associating word and thing. To the verbally-orientated ways of the previous fifteen centuries, the Renaissance added object lessons, and generalised the first tentative uses of translation. During the next two centuries, owing to the importance of general grammar and the dogma that languages differ only in work-stock, translation was practically the only means of demonstration used in the classroom. With the rise of the Natural and Direct Methods, more than four hundred years after the Humanists first conceived such a full range of teaching approaches, educators re-introduced them, firmly believing that these discoveries were new.

But control of a foreign language barely begins with mastery of its vocabulary. For any sort of command, one must be able to manipulate the frame on which the language is built. In other words, vocabulary without grammar is of little practical value.

CHAPTER 2

Teaching Grammar

2.1 Inductive Means

2.2 Grammar Through Rules

- 2.2.1 Grammar as a School Discipline
- 2.2.2 Methods of Introduction
- 2.2.3 Methods of Drilling Grammar

2.3 Differential Grammar

> Language teachers have always tended to apply language analysis to the teaching of a language; in fact, some of the first descriptions of a language were made for the purpose of teaching it.
>
> 1964 (Mackey) 1327:30

Since the beginning of language teaching the manner of learning the syntax and flexions of language has been disputed. Accepted methods have ranged from the inductive, by which the pupil himself arrives at rules from examples, to the deductive whereby one proceeds from rules to a knowledge of the language. At all periods of language teaching both have existed, but never on an equal footing. Inductive methods were most fashionable during the late Renaissance and early twentieth century, while deductive approaches reached their greatest development during the late Middle Ages and the eighteenth century.

2.1 Inductive Methods

As early as 500 B.C. the inductive principle was recognised by Greek philosophers as the basis of scientific discovery. The Romans, a more practical people, extended its use to the discovery of techniques and the establishment of skills: '...to worry out the various arts by pondering on their practical uses.' (Vergil, Georgics I.133) But it was probably St. Augustine who first saw the utility of the principle in the classroom. He conceived learning as a process of passing by abstraction from particular to universal: skills were to be implanted by practice and use. To learn words and meanings one must have the thing symbolised present, at least by representation:

> Once things are known, knowledge of words also follows. But hearing words does not mean that learning takes place. We do not learn words we know; but we can not hope to learn what we do not know unless we have grasped its meaning. This is not transmitted by listening to words, but by getting to know the things signified.
>
> 389 (St Augustine) 319:XI:36

Thus, knowledge of reality was more to be sought after than knowledge of words. In language, this implied that one was to seek a practical command of linguistic skills rather than memorise the rules. To meet this aim, St Augustine popularised dialogued methods of teaching, making the pupil's role in the dialogue part of the act of discovery. Years later, during the Middle Ages, the externals of his methods were fused with the more classical style of rhetoric teaching, and its basic principle was forgotten. It was rediscovered just before the Renaissance.

Among the early attempts at inductive teaching during the fifteenth century were those of Vittorino da Feltre, who founded the Casa Giocosa in 1424. This school was formed in the household of Prince Gianfrancesco Gonzaga of Venice, primarily for the education of his two sons. The aim of da Feltre was 'applied scholarship.'[178:71] His pupils were not to be scholars but men of the world whose scholarship was to be a grace and not an obsession. He rejected both the linguistic standards accepted during the Middle Ages and the methods used: Classical Latin and Greek were taught, not by formal methods, but through reading, speaking and imitation.

There were many other revolts against the school grammars. In a letter to a pupil in 1405, Aretinus had pointed out that 'we may gain much from Servius, Donatus and Priscian, but more by careful observation in our own reading, in which we must note attentively vocabulary and flexions....'[in 210:124] Two influences seem to have pushed this development into the background: the Ciceronianism of Petrarch and the efforts of Baptista Guarino and of da Feltre himself, who, in the name of good style, reacted violently against the Latin of the Middle Ages and imposed a norm based on the classics. As only the exceptional teacher attempted

to follow the inductive method of da Feltre, the classical standard reinforced tendencies to follow the medieval methods of teaching by rule from the book.

Vives carried the inductive approach into the sixteenth century, strongly influencing Rabelais.[971:20] Vives adopted da Feltre's method of teaching Latin by induction to small classes of carefully selected pupils. His subsidiary aim was passing on to the vernacular the graces of style he was teaching in Latin and Greek. But because his principles were of universal application, his contemporaries applied them to other subjects, even while excluding them from the language classroom. Owing to the powerful reaction against medieval standards of language, Renaissance teachers preferred to teach by the book to avoid barbarisms. At first, nobody seemed to find this odd, although the teaching of other subjects was evolving away from the methods used in language-teaching. Rabelais, for example, cast scorn on the bookish training of the old school, recounting how Pantagruel was taught science and manual skills by observing nature and watching craftsmen at work.[543:50] However his ridicule of grammatical teaching was confined to that of the late Middle Ages: he did not see that what had replaced it was the same in method with different stylistic standards.

This undercurrent of resistance to the official trend persisted right through the Renaissance. For example, Georgius Haloinus Cominius, a minor member of the Erasmian circle, advocated completely abandoning grammar as a teaching method. He is quoted by Despauterius, a contemporary whose Latin and Greek grammars went through edition after edition: 'The authority of a grammarian is, in itself, worth nothing. It is clear that the real discipline of grammar was evolved only by the

observation of the most cultured orators, historians, poets and other writers worthy of study.' (1520)[in 176:569] The reaction of Erasmus is typical of the time; in a letter of reproof dated June 21, 1520, he reaffirmed the necessity of formal grammar to beginners, but admitted that inductive methods were useful at an advanced level. Probably owing to Erasmus' attitude, Georgius Haloinus Cominius did not publish his book, Restauratio linguae latinae, until 1533, though it was first drafted in 1506. One copy survived in a library in Copenhagen until 1806.[176:560]

It was Ratke who was credited with the invention of the inductive principle: 'Perhaps you expect me to follow Ratke in doing without rules--you will be disappointed,' was the remark of Schickard.[587:11] The pioneer work was actually shared with Lubinus and Ramus. Partisans of the formal method were making themselves ridiculous by the variation in the standard accepted; Ramus reported bitterly that the learned doctors at the Sorbonne could not make up their minds which was correct, ego amo or ego amat.[509:4] To remedy the ills of which this confusion was only a symptom, he reclassified Latin grammar along principles not very different from those of the twentieth-century structuralists, and laid down an approach to teaching built on a rigid framework, which the learner had to discover for himself. His pupils were to be conscious of language as language; rules were to come later. Lubinus in turn attacked as contrary to common sense the contemporary fashion of teaching grammar:

> Now what and how monstrous an absurdity is it... to bid them to give an account, why they speake Latine right, before they can in any wise speake properly, and of the διὰ ὅτι , before they have knowledge of the τὸ ὅτι ?
>
> trans Hartlib 620:11 (1654)

Lubinus' attack has a surprisingly modern touch: for him grammar repels the pupils and bores the master; its emphasis on rules encourages, rather than prevents, bad stylistic habits; it clutters the mind with reasons and connections before the facts to be reasoned out are known. His own system starts from two principles: using as many of the pupil's faculties as possible, and starting with the concrete facts of language before dealing with grammatical principles. These men laid the ground for the eighteenth-century insistence on the role of usage as a guide for correctness and elegance of language.

Induction was in the air, Francis Bacon having discussed it at some length:

> And Celsus acknowledgeth it gravely, speaking of the Dogmatic and Empirical Sects of Physicians, that Medicine and Cures were first found out, and then after the reasons and causes were discoursed: & not the Causes first found out, & by light from them the Medicines and Cures discovered.
>
> 1605 (Bacon) 562:123

In 1626, after several appearances before the English Parliament, Joseph Webbe, an enthusiast for the work of G.H. Cominius, patented an inductive method of language teaching. He had prepared his ground by attacking the usual methods[585] and by experimentation in his own school in London. However he was unfortunate in that his teaching was verbally oriented and that he was primarily interested in laying a firm foundation for translation from and into the classical languages. His famous contemporary, Joannes Amos Comenius, who based his similar scheme on knowledge of things, was truer to Renaissance ideals, and his concern with living languages was more in harmony with contemporary fashion. Hence Webbe was overshadowed and forgotten.

Yet one must not exaggerate Comenius' support for inductive methods. In his early years he tried to combine the best of both approaches,[610:2] but it is clear that his sympathies lay with the less formal school:

> xxxviii. The task of the teacher is to present the model, explain it, and show how to imitate it; the task of the student is to pay attention, comprehend and imitate.
> xl. All things are taught and learned through examples, precepts and exercises.
> xli. The exemplar should always come first, the precept should always follow, and imitation should always be insisted on.
>
> 1648 (Comenius) 90:110-111

The direction in which his thought was to tend in the last years of his life is clear from the last principle quoted above. But in his early work, he summed up the best of both Renaissance approaches. His schemes of teaching demanded that once the linguistic fact had been presented to the student and understood, the rule was to be given as a prop. He thus combined the inductive approach of Ratke with the usual grammatical style of teaching Latin and Greek.

In modern languages there was no need to champion inductive methodology, as exhaustive grammatical analyses of spoken analyses did not exist--with the notable exception of Palsgrave's monumental treatment of the French language.[480] This, however, was not a popular book, only one edition of a thousand copies was printed, and it was greeted with some skepticism by other modern-language specialists: Duwes, the tutor of Mary Tudor, remarked: 'I have nat neverthelesse founde rules infalibles because it is nat possible to finde any suche...'[488:1] His own book, based on inductive grammar, went through three editions.

Inductive methodology continued into the late seventeenth century. Lamy (1645-1715) put forward the idea later to become the keystone of

nineteenth-century natural methodology: that languages were to be learned in the same way as one's mother tongue.[59:94] Vocabulary was the first system to learn, then grammar by attempting to put words together by imitation of good models. This idea remained alive during the eighteenth century, but its currency was extremely limited: 'Rules and general principles are absorbed by the brain following the study of good examples.' (Pluche)[in 767:lxi] As, by the end of the eighteenth century, translation had become the basis of language teaching, inductive schemes involving interlinear translation were suggested by Locke[662] and put into practice by Jacotot and Hamilton. The pupil was to learn his foreign languages by dint of relating native equivalents to texts in the language he was learning. As each linguistic unit was learned it provided a base for expansion; Jacotot's comment was: 'Learn something thoroughly, and refer everything else to it.' (quoted in Payne)[782:1]

Lemare was struck by the learning theory of Rousseau: 'We would like each pupil to make his own observations before reading ours, and to come to ordered knowledge himself instead of learning it.'[767:xxv] In a footnote he comments: 'A thought from Jean-Jacques Emile.' His own theory was that the mother tongue was learned by the 'language of action', and he suggested that a second language could be learned in the same way. Thus he rules that, though sentences were made up of discrete units, only a fool would dream of teaching units of language one by one. No mother ever tried that approach with her children, so why try it in the classroom?[767:xxvi] From these principles he developed a structural method of teaching Latin, (vide 4.2.3) and as a justification for his approach prefaced his grammar with a sixty-page introduction refuting all his predecessors.

Since rejection of translation was the watchword of the Natural Method, it is doubtful whether the pioneers of the movement took much notice of the developments already detailed. Acting as if nobody had thought of it before them, they laid out the principle with considerable rigour:'...it is not necessary to explain in order to teach, or in other words, that the pupil may be made to discover for himself everything requisite to be known.'[782:iii] In 1823, this English attack on grammar was parallelled on the other side of the Atlantic by Dufief who appealed to natural methods of language-teaching: 'It is evidence that the rules of Grammar can not convey the art of language.... How then is language to be acquired? I answer by adopting the mode by which nature teaches children their mother tongue.'[771:xci] Dufief envisaged saturating the pupil by conversation methods and allowing him to make his own generalisations about rules and customs.

Thirty years later, in 1853, Marcel detailed his concept of language learning, basing himself, like Dufief, on nature to prove his point. Though he claims Locke as his master, he rejects translation, observing that no child learns his language by this method.[859:276] His method is purely empirical, resting on the observation and codification of principles. Its most interesting feature is the recognition of self-teaching as an application of induction, rather than as a necessity forced on one by the lack of a teacher.[859:216] Marcel conceives learning as generalisation from examples and advocated practice in short concentrated sessions, which had been the position of St Augustine. The most important contribution by Marcel, and one that was not generally adopted until the Direct Method was seeking to absorb the Natural Method, was precise definition of course aims, both immediate and long-term.

Another attack on the problem came in the 1860's from Gottlieb Heness, whose prime interest was teaching standard German to dialect speakers.[879] His method was applied to foreign language teaching by Lambert Sauveur in Boston. By the work of these two the Natural Method was definitively oriented towards conversation: the title of Sauveur's book shows very clearly the general cast of his method: Causeries avec mês élèves.[872] This approach is still preserved in the Berlitz schools, which were founded in the eighteen-eighties.

Though the early Natural Methodists actively repudiated grammar, later adherents to the school sought to systematise the approach by producing textbooks based on induction:

> 1. The principles are first revealed in carefully chosen examples, and the deduced rules are made so evident that the student may formulate them, or at least, reform them at will.
> 2. The exercises are so arranged as to fully illustrate all-important points, with continuous reviews of the old while advancing to new principles.
>
> 1883 (Worman & Rougemont) 902:vi

The Natural Method was not without effect on the teaching of Classics: in a Greek grammar published in 1888 in Boston, grammar was introduced in the same way as in the French text cited above: 'The fact invariably comes before the principle enfolded within it, not the principle before the fact.'[922a:iii] This principle was repeated twenty-five years later by Kappert in his discussion of the psychological background of the Direct Method.[1010:11]

The impact of the Natural Method on language teaching problems was so slight that the main preoccupation of Viëtor and the Direct Methodists was proslytisting and promulgating their ideas, which were far from novel. While admitting that they took their inspiration from the Natural Method,

they insisted that they added a sound theoretical basis and a systematic approach to language problems, as well as the recognition of the importance of phonetics.[909:4]

Though the Natural Methodists had already fought the battle once, the Direct Methodists had to refute the claim that their approach gave only a superficial knowledge of language and neglected grammatical knowledge entirely:

> A person who claims that the Direct Method applies only to the teaching of concrete things or of simple actions, and that it is useless for explaining abstract terms and other linguistic realities, is deliberately ignoring the range of the possibilities of mental intuition.
>
> 1930 (Bénédict) 1076a:22

Equally dangerous the reputation of the method was the exaggerated enthusiasm of many of its less knowledgeable followers, whose attitude was acidly summed up in a parody of a famous couplet from Goethe's Faust: 'As soon as the Direct Method rang out, the soul shot straight into Heaven.'[1018:48] Though it was used by many teachers all over the world, the Direct Method had but little effect, except on the continent of Europe. France and Germany gave official recognition to the method at the turn of the century, but it was never given official sanction in England or America. Here inductive teaching did not become fashionable until the Second World War, when both English and American scholars were asked to work out approaches suitable for giving soldiers a limited command of second languages. Precedents were not lacking: Emile de Sauzé[1159] had developed his Cleveland Plan for teaching French in the nineteen-twenties and had used it with outstanding results in the public school system of Cleveland, U.S.A. The most important principle it transmitted to the military language schools (ASTP) was the concept

that only the teacher was to know the analysis in use, but that the language system was to be inferred by the pupil.[1133:15] After the war the ideas were applied in civilian schools and, in addition, experimentation was carried out in American primary schools under the FLES plan.

In these programmes, though the Whorf hypothesis, which postulated a necessary connection between language and culture, had not yet been invoked, an effort was made to present language as a cultural fact. This had already been part of the thinking of the founders of the Direct Method, but had been neglected. The idea was further reinforced by the psychologist's view of language as part of behaviour. Thus, learning rules became even less fashionable, and the idea of inductive teaching began to filter out from the universities and experimental schools to the world of language teachers.

2.2 Grammar Through Rules

While the inductive approach aimed at inculcating a set of skills, the deductive approach sought to teach analyses of language so that skill could be built from them. Fluency of response was not considered important, as methods in which grammar loomed larger taught mainly the written language. This was natural for, at first, the discipline of grammar included the study of literature. It was only during the Renaissance that the two were definitively separated. In preparation for the literary content of the discipline, teachers spent much time teaching flexions and structure. Vernacular explanation did not become common until the eighteenth century, rules being learned in the second language prior to that. Means of assuring retention were first based on debating methods drawn from medieval philosophy, remaining so until

they were displaced by the Grammar-Translation Method, an eighteenth-century development.

2.2.1 Grammar as a School Discipline

In the ancient world, Ars grammatica fell into two closely parts: the critical and linguistic study of literature, and the study of a prescriptive logical scheme of language structure. Even from the elementary stage of learning flexions, the schools paid equal attention to both parts of the discipline, their aim being the production of the orator, who was meant to be able to speak easily in public, to compose polished prose and verse and be the epitome of virtue and culture. To attain this end it is obvious that both grammatical and literary study were necessary.

As the literature of the classical world became more foreign to its students, literary study drifted away from the discipline of grammar as such. The process can be traced in the definitions of grammar formulated by writers between the classical period and the Renaissance. Quintillian's definition is typical of the thought of his time: 'Now this subject... is divided into two parts: accurate knowledge of the conventions of speech, and interpretation of the poets.'[314:I.iv.2] It seems that the ancient idea of grammar was transmitted in its entirety to the Carolingian Renaissance, despite the Christian suspicion of pagan literature: 'Grammar is the science of interpreting poets and historians; and the codification of the conventions of writing and speech. It is both the origin and the first step in studying the liberal arts.'[358:595B] But in the three centuries following, scholars rejected classical literature, language study was oriented towards religious and

scholarly polemic, and the cultural malaise which gripped Europe effectively militated against literary scholarship. By the thirteenth century the break between linguistic and literary studies was complete. What was happening was described by Henri d'Andeli in a pseudo-Chanson de geste, La Bataille des sept ars,[410] in which he parodied the popular epic form and poked fun at the open warfare between the universities of Paris and Orléans over the place of literature: Paris had rejected it, while Orléans remained the centre of literary study in France. By the end of the Middle Ages there were three discplines concerned with language, grammar, rhetoric and literature.

As part of their revolt against the legacy of the Middle Ages, Renaissance scholars tried to return to the classical concept of grammar: 'There is only one purpose for the grammarian, to teach correct speech. His discipline falls into two parts: one concerns the parts of speech in themselves; the other, the niceties of composition.... It is not an art but a science.'[500:3] Grammar was once again encroaching on rhetoric. A few other scholars played with the idea, notably Vossius,[639] but it was not seriously taken up. The balance achieved at this time between literary and grammatical studies set the pattern for the following three hundred years.

The normative orientation of grammar was due to its original purpose, teaching correct and polished usage. In Rome, grammar was first taught by the Stoics. In 160 B.C., while on an embassy from Attalus II of Pergamum, the Stoic grammarian, Crates of Mallos, broke his leg in a Roman drain and whiled away his convalescence by teaching. The climate had already been prepared: as Rome began to absorb the

Greek colonies of the South of Italy and marched into Sicily to contain the menace of Carthage, its soldiers returned with a taste for Greek art and amusements. Among the Greek slaves they brought back were writers like Livius Andronicus, who first adapted Greek genres to Latin and who also translated Homer. In abandoning the native Saturnian and Faliscan metres for the classical hexametre, he had to create a climate of taste suited to his innovations.[15:128] Thus grammar in Rome having undergone the two influences of Stoic philosophy and literature, took on a Greek literary cast. Roman grammar was further refined by the Alexandrian tradition which saw the creation and maintenance of sound linguistic customs as essential to sound public and private morality,[16:19] an attitude which still survives: 'There is a vicious circle which goes from substandard usage to slavery, 'remarked the French-Canadian author, J-P Desbiens,[53:94] referring to joual one of the varieties of French spoken in Canada and the unfavourable position of those who speak it. Hence the grammarian was charged with preserving the purity of the language. The allegorical figure of Grammar, as she appeared in Martianus Capella, struck the medieval fancy, being repeated by Theodulphus in ninth century[363] and by John of Salisbury in the twelfth:

> ...Martianus in the Marriage of Mercury and Philology depicted Grammar carrying a scalpel and a cane and a jar of ointment. Let her cut away her vices of the mouth with her scalpel and she will trim down the tongues of children who are to go on to philosophy, receiving food and guidance from her. At the same time she will be educating them not to blurt out grammar mistakes and unfitting turns of phrase...
>
> 1182 (John of Salisbury) 399:852

By the fifteenth century, grammatical scholarship had formalised and hardened, so that it was approached in the same spirit as the discipline

of theology. This was one aspect of traditional scholarship the early Humanists revolted against, without realising that they were to propose something just as formal.

As the etymology of the word shows, grammar was oriented towards the written language. This included rhetoric, which was merely a spoken version of written composition. It is not unnatural, therefore, that mistakes were of great concern to early grammarians, or that as much care was taken in classifying mistakes as in observing usage. Grammar has always been determined according to the most cultivated registers of the language. This was certainly a factor in the slow entry of grammar into modern languages, and in the abandonment of formal grammar in the Natural and Direct Methods. It also accounts for the confused attitude to grammar in the twentieth century: concentration on the spoken language certainly requires some knowledge of grammar, but not necessarily the same as the formal approach required to inculcate a good written style.

2.2.2 Methods of Introduction

Learning grammar falls into two parts: learning flexions and learning how to form structures.

Declining nouns and conjugating verbs is a legacy of the ancient grammarians. The case, tense, and mood names they coined were still in use in the nineteen-sixties in spite of the efforts of twentieth-century linguists to replace them by other labels derived from the types of analysis current at the time. In classical times the aim was to make Greek and Latin speakers aware of the formal skeleton of their own languages, but during the Middle Ages the device was continued as a method of introduction to the forms of Latin. Among the few mnemonic

Tracing from

John Holt, Lac Peurorum, 444:5 (1500?)

Facsimile in the Houghton Library

This was a guide the flexions of Latin and Greek nouns. The singular was declined by touching the top joint of each finger, starting with the thumb, the plural by going round the next joints. This worked well for Greek, which had only five cases, so, to accommodate Latin, the Ablative was counted on the ball of the thumb.

aids developed was the use of the hand in showing the relationship between the cases. The singular was declined by touching the top joint of each finger, starting with the thumb, the plural by going round the next joint. This was suitable for Greek, which had only five cases, so, to accommodate Latin, the ablative was counted on the ball of the thumb. The declensions were pictured as a bunch of keys. Opinions varied on the value of learning type nouns and verbs for each flexional pattern: some advocated learning merely the endings, the idea not being abandoned until the eighteenth century.[595:64] In modern languages many grammars, in treating languages like English, Spanish, Italian and French, used prepositions to construct the six Latin cases. An ablative was found even for German. This extreme respect for the customs of Latin lasted until the beginning of the twentieth century and, in England at least, actually invaded the teaching of the first language. Rote learning of such paradigms was one of the standard practices of the Grammar-translation Method, coming under fire from Viëtor and his followers.[909:15]

Apart from the learning of rules the most obvious introduction to grammar itself is explanation in a more familiar language. For classical languages the traditional medium of explantion was Latin, owing to its status as the language of scholarship. Automatically following tradition, medieval and Renaissance teachers forgot that Latin had been the native language of the first pupils who used the grammars of Donatus and Priscian. Latin grammars were still being written in Latin in the seventeenth century, and even during the early twentieth century there were a few Greek grammars with Latin explanations published.

Vernacular explantion of grammar first appears during the ninth century as a stated principle in the introduction to Aelfric's grammar

and glossary: 'I know that many will not be pleased that I willingly worked in this field and turned grammar into English. But I am convinced that this subject should be suited to ignorant little boys, not to old men.'[368:1] This procedure reappeared in the sixteenth century, although confined to manuals for living languages. But even there, until the end of the seventeenth century, the vernaculars had to share the field with Latin. However, during the mid-seventeenth century, the Jansenist schools of Port-Royal adopted the custom of explaining Latin in French. As their grammars became popular, and were frequently republished, vernacular explanation of grammar became common and was accepted. The reputation of the schools of Port-Royal in grammatical scholarship assured that their pedagogical practices would be accepted as well. By 1740 it was possible for Rollin, the Rector of the Sorbonne, to write: 'It seems to me that there is, at present, general agreement that the first rules given to teach Latin should be in French....'[678:149]

By the beginning of the nineteenth century, except for a few, like de Lévizac, who regarded the learning of grammar rules written in the target language as desirable,[761:3] explanation of rules in the vernacular was accepted by default. It was still not unknown for Greek textbooks to be in Latin, and, if one can trust one's authorities, the Jesuits in some places still taught their Latin grammar in Latin.[935:97] This was one of the points of attack of the Direct Method, Kappert remarking that such teaching was contrary to common sense.[1010:15] The main point at issue was that, by such methods, the pupil did not get a clear picture of the reality described

as he was presented with an extraneous linguistic difficulty which would complicate the learning problem.

In spite of the large body of informed opinion to the contrary, many teachers in all periods of language-teaching regarded the retention of grammar rules solely as a function of rote memory. The most ancient method of assuring perfect parrot retention was presenting rules in verse. Apart from a few epigrams, verse teaching of grammar was unknown in the classical period, though verse treatises in other aspects of learning were far from uncommon. Near the end of the Low Latin period verse grammars began to appear. It seems that at first they were not fully accepted, Donatus and Priscian holding the field. The first really successful verse grammars were the Doctrinale of Alexander de Villa Dei[408] and the Graecismus of Evrard de Béthune, both derived from Priscian:

> But Priscian had two nephews who were very handsome and brave, Sir Graecismus and Sir Doctrinale.
>
> 1250 (Henri d'Andeli) 410:200-202

These two survived until the time of the early Humanists, the Doctrinale actually being recommended by Guarino.[in 208:165] To medieval scholars presentation in verse was eminently effective:

> The verse form followed by this author lends itself to more uses than prose, which is used by Priscian with considerable success. Verse leads to easier memorisation, to more elegant and pithy expression and to firmer retention.
>
> ca 1250 (Anon.) in 148:35

This attitude survived into the High Renaissance, the two grammars being replaced by a mixed group of verse and prose manuals. The verse grammar was especially popular in England, which had more reverence for

medieval customs than the rest of Europe. The most important grammar written in this form was that of John Stanbridge, which appeared in two parts: Libellus grammaticus latinus longe parvula[447] and Accidence.[467] But as the Erasmian school gained a foothold in England through the work of John Colet,[453] the verse grammar lost its popularity.

Though verse grammars as such were not revived, during the early seventeenth century manuals with rules laid out in verse were used to teach classical languages. The standard grammar in this form was that of Despauterius,[655] which was modelled on the Doctrinale. Port-Royal adopted the general framework of Despauterius for its grammars, but used French verses instead of Latin. The jingle method of learning grammar spread to other languages without, however, putting down very deep roots. Yet it was sufficiently popular to draw the fire of Viëtor.[909:20] As it was, nineteenth-century grammars used it sparingly and it survived rather grudgingly into the twentieth century, as in Mountford's edition of Kennedy's Latin Primer.[1136:221-225]

2.2.3 Methods of Drilling Grammar

Retention of grammar falls into two categories, rote memory of the rules themselves, and functional retention. This difference was recognised as early as the seventeenth century:

> And therein to content ourselves, if we can but obtaine so much of many, as to be able to understand and make use of the rules, or to turn to them though they can not say them readily; for we see most schollers, when they come to the Universities, to forget that perfectnesse in their Grammars, and most learned men can not say the rules; yet so long as they have full understanding & remembrance to make use in resolving, writing or speaking, this sufficeth.
>
> 1627 (Brinsley) 595:86

The ways of assuring retention fell into two groups: for exact retention of rules there were methods based on catechesis, for functional retention, examples and translation.

Catechetical methods of teaching have long been used in the language classroom, first appearing in the early Middle Ages, and surviving into the twentieth century. As St Augustine pointed out, this is the principle at the very base of teaching. Though the simple question and answer form remained, during the late Middle Ages it developed into the disputation, which remained until the early eighteenth century.

The disputation was originally a philosophical exercise at the backbone of the medieval university course; it was also the usual form of examination by which a student qualified for a degree. The oral defence of a thesis is its modern descendant. As grammar was originally part of philosophy and was regarded as a necessary propaedeutic, it was not unnatural that the disputation should form an important part of the course. It is not known when the disputation was first used in the schoolroom, but by the mid-sixteenth century it was well-established, especially in England and in the Jesuit schools on the continent. The exercise was so popular in England that boys used to engage spontaneously in such 'appositions', interschool feelings running high enough to lead to riots.

The form of the disputation seems one-sided to those used to modern debating. One side of the debate undertook to defend a proposition, while the other tried to find faults in reasoning and argument. An example of the type of procedure is given by Prinsley:

> Q. If it be a proper name, belonging to the female kind or shees, what gender must it be?
> A. The feminine.
> Q. Where is your rule?
> A. Propria femineum.
> Q. What is the meaning of that rule?
> A. All proper names belonging to the female kind are the feminine gender.
>
> 1633 (Brinsley) 598:88

Though many teachers began by tolerating disputations in English, the exercise was intended to give practice in spoken Latin. Model disputations were learned by heart and recited in class; the next step was improvisation.[595:205]

At about the time disputations lost their importance, the Grammar-Translation method appeared. Though the basis of the method had existed during the Renaissance, it did not appear in the form so hated by the Direct Methodists until the end of the eighteenth century. The Vulgaria (vide §6-3-1) of the Renaissance were translation exercises with the double aim of inculcating grammar and a sense of style. One school of thought, headed by Wittinton, regarded the Vulgaria primarily as aids to grammar-learning, and in his book he actually printed the rule to be observed at the head of each section.[464] General grammar prepared the climate for translation methods in grammar-learning by postulating that there was one basic system for all languages. But there was little use of translation in grammar-learning until the grammars of Meidinger and Seidenstücker appeared at the end of the eighteenth century.[726]

Port-Royal had insisted on the importance of knowing the grammar of one's own language, and had taught languages in such a way that there was a transfer of grammatical training between the classical

languages and French. During the following century this practice was erected into a principle that underlay the Grammar-Translation Method. Condillac laid down that 'it would be useless and even unreasonable to teach the arts of language to a child who had not yet learnt how to handle the structures proper to his own language.'[738:31] Following this principle, authors began to write grammars of European languages especially to prepare pupils for foreign language study.[757]

Though Meidinger's method was used in a good many modern-language classrooms during the early nineteenth century, it was not easily accepted by the classicists. Even if he had provided for translation in both directions instead of merely from the mother-tongue, the long tradition of composition methods in classical languages and the avowed cultural aims based on a close knowledge of literature, would have still acted as a block to his method in the great schools. However, it was but a short step from the grammatical teaching of Latin and Greek by the aid of the 'construe' to full Grammar-Translation. The tendency was further strengthened by the loss of the spoken dimension of Latin and the declining importance of Latin composition.

The best known Grammar-Translation texts were those of Ollendorf, whose grammars first appeared in the eighteen-forties and were widely imitated. The first editions followed Meidinger's technique, later ones adding translation from the foreign language as a supplementary exercise. The order he used in his lessons became standard: a statement of the rule, followed by a vocabulary list and translation exercises. At the end of the course translation of connected prose passages was attempted. As yet the content of the course was not

unreasonable, but, even then, more importance was accorded to exceptions than would have been considered justified during the Renaissance.

Thus Grammar-Translation did not enter classical language classes until the first decade of the nineteenth century. The practice seems to have come from the Prussian school system: an American classics teacher, B. Sears, published a method based on the 'Prussian system' in 1845.[813] The procedure consisted of learning the rules and then drilling them by translating snippets of Cicero. Composition and reading were excluded as those did not encourage a word-for-word knowledge of the rules, and as, at times, Cicero is most unciceronian. With the appearance of the Ollendorf grammars for Latin and Greek the victory of Grammar-Translation was complete. Rouse commented bitterly:

> I will only add finally, that the current method is not older than the nineteenth century. It is the offspring of German scholarship, which seeks to know everything about something rather than the thing itself: the traditional English method which lasted into the nineteenth century was to use the Latin language in speech.
>
> 1925 (Rouse) 1045:2

During the second half of the nineteenth century the grip of Grammar-Translation was tightened by Karl Plötz. In his system, which was basically that of Ollendorf, the disciplinary and analytical value of language study was paramount, and the linguistic aims quite secondary. The growing exactness of philological studies was reflected in the increased formalism of his grammatical description. Language-teaching drifted further from the languages taught by reason of the abandonment of authentic specimens of literature for synthetic passages that were built around rules, exceptions and restricted

vocabulary selected for its congruence with grammatical rules. Language skill was equated with ability to conjugate and decline.

The Direct Methodists questioned everything about this approach including the competence of those who used it:

> If the authorities of colleges and universities were really to insist upon good genuine English being rendered into good genuine French, as a test in all examinations prescribed by them, I dare say not a single candidate, perhaps not even a single examiner, would be able to comply with such a requirement in a satisfactory manner...
>
> 1893 (Rambeau) 924:324

The traditionalist replied by pointing out that translation was an unrivalled way of comparing the resources of two languages. Since the Direct Methodists could not see how an ability to compare both languages was useful, neither side was convinced of the truth of the other's arguments.

Suspicion of Grammar-Translation did not filter into the main body of teachers until the nineteen-twenties, at least in England and America. Though several isolated teachers, mainly foreigners, tried to undermine the method, it could still be found in both countries in the nineteen-sixties, its position being assured by the type of examination which pupils had to undergo.

2.3 Differential Grammar

From this point of view, teachers have fallen into two large groups: those who reject the mother tongue, and those who use it as a point of departure. Into the first group come, by necessity, most medieval teachers, the Natural Methodists, the later Direct Methodists

and most of the teachers and policy-makers of the twentieth century; the second group encompasses the rest.

Exclusion of the mother tongue, except in a few isolated instances, did not become more than a measure of necessity until the Natural Methodists analysed the way in which a child learns a language, proving to their own satisfaction that in any language-learning situation no second language ever entered. This attractive idea of forming a direct learning link between the pupil and his language was taken up by the Direct Methodists, and passed on to modern teachers and theorists.

On the other hand, many teachers regarded differential analysis as one of the vital contributions of linguistics to teaching. Halliday notes that: 'This then is the principal contribution of the linguistic sciences to language-teaching: they enable a good description to be made of the language being taught.'[1323:170] It was felt that attention to the points of similarity and difference would facilitate the task of both teacher and student. There were three ways of approaching the problem: the first rested on comparing an analysis of the mother tongue with one of the languages to be taught. This was not a true differential method as the points of similarity and difference were not pointed up by the analyses themselves, each being self-sufficient and independent. The second consisted of teaching two foreign languages together, both ordered so that comparable and contrasting features throw each other into relief. Unlike these two which rested on comparing facts of structure, the third way was based on an examination of the means of expression open to different languages for the same idea.

The first is the most obvious. Discussion goes back to Passy,[1032] but it is implicit in much earlier work. The idea that a knowledge of the grammar of one's own language was a necessary preliminary to beginning the study of a foreign language was put forward by Port-Royal, who hoped to develop a consciousness of the systems of both native and foreign languages simultaneously. But elements of the idea had already been current during the Renaissance:

> After that the child hathe ben pleasantly trained, and induced to know the parts of speech, and can separate one of them from another in his own language, it shall be time that his tutor or governour do make diligent search for a master....
>
> 1531 (Elyot) 484:50

This approach was not possible till the European languages had been analysed as had been classical languages. The only possible analytical scheme to follow was that which had been developed for Latin, so the illusion that all languages shared the same basic system was complete. Books of vernacular grammar designed to help the learner of classical languages were very common in the two centuries following Port-Royal. As the modern languages gained respectability they were treated in the same way: 'Thus, when the pupils have already learnt their French grammar, they will have to learn from the New English Grammar only those rules which are peculiar to English.'[833:v]

The nineteenth-century reaction against grammar developed into a denial of the value of comparison. Many teachers, during the heyday of the Direct and Natural Methods, considered this desirable. Fifty years later some teachers felt they were reaping the whirlwind: '...our professional woes come almost altogether from failure to condition students early to the things of our own language, so that foreign

languages can be implanted.'[1178:476] This feeling had been growing outside the traditional school since the nineteen-thirties, much to the delight of the traditionalists who saw their claims for the efficacy of translation methods confirmed. It was taken up in another way by the twentieth-century structuralists. Fries remarked: 'To be efficient, separate and differing sets of materials for learning English must be used for those of each differing linguistic background.'[1165:15] Thus the emphasis wassubtly changed: the effort of comparison was to be taken out of the hands of the pupils and left to the teacher and writer of the textbook.

The second method, that of teaching languages in parallel, is, it seems, the oldest, being the method used during the Renaissance to teach Greek and, at times, modern languages. In learning the literary registers of these languages formal methods of comparison, including 'double translation' (vide §6.3.2), were the most usual. Latin, not the vernacular, was the language of comparison. Though the eighteenth and nineteenth centuries abandoned the idea as far as modern languages were concerned, it was kept for Latin, Greek and certain other languages required for biblical exegesis. It is still the usual way to introduce Greek:

> Greek is nowadays not usually attempted until a sound foundation has been laid in Latin. This book aims at making the fullest use of that foundation. We assume that the mechanics of an inflected language are fully understood.
>
> 1952 (Nairn & Nairn) 1189:v

Though the idea has rarely been applied to Germanic languages, during the twentieth century there have been many schemes for teaching Romance languages in tandem. Another common pairing is Latin plus a

Romance language. The idea behind this is that one will throw light on the vocabulary of the other.[117:29]

To these two structurally based approaches certain modern linguists and teachers added a third: a comparison of the various means at the disposal of different languages to express the same idea. The germ of this goes back at least to the Renaissance but is implicit in the inevitable recognition that every language has its own genius. In 1626, Webbe pointed out in his submission to Parliament that: '...though un be an; cavallo, horse; di, of; buon, good; metallo, metall; and a horse of good metall but together be good English; the Italian understands not un cavallo di buon metallo to be Italian but disclaims it.'[in 175:337] Little was said about this aspect of the matter during the next three centuries, as the whole notion ran counter to the prevailing grammatical approach. While the idea flowered after the Second World War, it is not at all surprising that it was too sophisticated for the elementary stages of composition:

> Its aim (comparative stylistics) is not to lay out the facts of grammar or vocabulary, but to examine how the parts of the system interact to render the idea expressed in the other language.
>
> 1963 (Vinay & Darbelnet) 1318:26

The modern version of this idea was prompted by an implication of Saussure's dichotomy of signifiant and signifié within the linguistic sign: that grammatical structures are a reflection of thought structures: 'Grammar studies language as a system of means of expression. Whoever says "grammatical" says "meaningful" and "synchronic"....'[1012:185] Thus the point of comparison between languages was seen to lie in the realm of ideas, not in that of

structures, e.g.: 'They climbed flight after flight of stairs./ Ils grimpèrent des escaliers interminables.'[1318:150] This approach goes beyond the grammatical into considerations of register, style and content.

The utility of all three approaches has been controverted. The first two were attacked on the ground that they gave the impression that it was possible to compare languages point to point, when very often one has to change levels of analysis to compare expressive resources of language.[1327:28] To the claim that differential linguistics can predict the mistakes that a pupil is likely to make, opponents replied that any experienced language teacher can do the same, and with much more sureness. Some mistakes, instead, are not due solely to interference but also to mistaken analogy.[1327:28] The third cameunder the general attack on all methods which called on the first language. However, it was agreed that differential considerations should play an important part in establishing gradation.[1245:59] It was also suggested that, even if the pupil did no translation, he should be encouraged to compare the resources of the foreign language with those languages he knows already.[1066:92]

These three approaches acquired specialised functions during the twentieth century. The first two were found to be more appropriate to the elementary stages of language study where finesse was not required. The last was reserved for the first stages of teaching composition. But spite of this many teachers used it to introduce isolated features in the early stages of foreign language study, then to integrate the pupil's entire linguistic knowledge in the later stage of the course.

The changes in grammar teaching can be shown diagrammatically. In reading the following chart, one must remember that this shows only the main trends of thought and practice:

Era	Teaching Inductive	Teaching Deductive	Language Analysis (cf. Ch.15)
Classical	X	X	Grammar
Medieval		X	Grammar, Grammatica Speculativa
Renaissance	X	X	Grammar
18th/19		X	General Grammar
19th/20	X	X	Linguistics, Grammar

It will be noticed that where grammar was approached through logic, the range of methods was reduced to teaching rules; but where inductive approaches were used, the deductive did not necessarily disappear.

CHAPTER 3

Teaching Pronunciation

3.1 Intuitive Ways

- 3.1.1 Perception
- 3.1.2 Mimicry

3.2 Analytical Procedures

- 3.2.1 Teaching Discrimination
  - 3.2.1.1 Differential Analysis
  - 3.2.1.2 Philological Considerations
- 3.2.2 Reproduction
  - 3.2.2.1 Spelling
  - 3.2.2.2 Phonetic Transcription
  - 3.2.2.3 Phonetic Analysis

> Even supposing one has a perfect grasp of the theory it is the production of the sounds that counts.
>
> 1908 (Lockhart & Jones) 987:97

In comparison with the mass of material on teaching meaning and grammar, little has been written about teaching pronunciation, at least in the West, where comparatively little was known about the mechanisms of speech until modern times. This situation contrasts with that in India, where, in the millenium before Christ, the Sanskrit grammarians had developed a sophisticated system of phonology that provided some of the impetus for the European school of phonetics which flourished during the late nineteenth century. Phonetic descriptions which appear in Europe before that time are only partially accurate, and, with a few exceptions, the teaching of pronunciation was based largely on imitation and approximations drawn from spelling.

In the teaching of classical languages, except for the placing of the accent, necessary because of the importance of verse composition, little attention was paid to the niceties of pronunciation, the phonemes of the local language being used to render the spelling. This custom was abolished in many places at the end of the nineteenth century with the introduction of the reformed pronunciation. In modern languages, however, pronunciation was accorded some importance, although it was regarded purely as correct articulation, the role of the ear not being understood until the nineteen-thirties. During the High Renaissance the approach was informal, so informal that beyond commonplaces about the necessity of good models little was said. The intense interest of the Renaissance scholar in spelling reform was

expressed in many types of phonetic transcription, some of which were used to teach foreigners. Teachers of the seventeenth century relied a great deal on rules deduced from spelling and etymology, but during the nineteenth century, pronunciation was neglected.

Linguists of the twentieth century showed that, in pronunciation, correct articulation was impossible without some control by the ear. This prompted them to train the powers of perception independently, allowing the pupil to monitor himself while he was learning to speak. This, they claimed, is what happens in one's first language.[1313:5]

The ways of teaching the skills of pronunciation fall into two groups: intuitive and analytical. The first group depends on unaided imitation of models; the second reinforces this natural ability by explaining to the pupil the phonetic basis of what he is to do.

3.1 Intuitive Procedures

For the proper functioning of speech, reactions must be spontaneous and immediate. Imitative procedures have always been the backbone of pronunciation teaching, the use of phonetic data in front of the pupils being regarded with some suspicion, even by many of the early Direct Methodists. One of them, Glauning, remarked that 'phonetics, as such, has no place in the classroom, even if, as is probable, an exhaustive knowledge of the subject ought to be required of the teacher of modern languages.'[969:11] In consequence, the teachers of the twentieth century have used both approaches according to the way they perceived the needs of their classes.

Teachers have always known that good pronunciation depends on good perception. Training in perception has long been considered a necessary preparation for oral imitation, even if, in the minds and practice of teachers, they have not been separated until this century.

3.1.1 Perception

Though scholars have known since the sixteenth century that it is possible to separate the skills of reception and production, the first pronouncements on the subject came from the Direct Method: 'Listen before you imitate is one of the axioms of practical phonetics,' was Sweet's advice.[936:8] Jespersen elaborated this statement, pointing out how necessary highly developed skills in listening and interpreting were to every language learner:

> Only he who hears the foreign language within himself in exactly or approximately the same way as a native hears it can really appreciate and enjoy, not only poetry, where phonetic effects must needs always play an important part, but also the higher forms of prose.
>
> 1904 (Jespersen) 975:145

At this stage speaking followed very closely on the heels of listening, the more complicated skills of both being taught concurrently.

Without adverting to the full implications of the principle teachers of the seventeenth and eighteenth centuries did insist on models, indirectly endorsing the separation of the two groups of skills:

> But as it is the voice which forms it (language), it is certain that it can not be well learnt except by hearing speech. Thus in one's contact with language one can not expect more from the book than the minimum of help and simple guidance which can be given by explaining the properties of the letters.
>
> 1701 (Anon.) 669:2

It is noticeable that the author of the above textbook was suspicious of the phonetic analyses current during his time. Likewise the schools of Basedow and Pestalozzi relied entirely on imitation, thus forestalling the Natural Methodists for whom phonetic analysis held no interest whatsoever. In the eighteen-seventies, Alexander Melvin Bell, in training deaf mutes to speak, cast some doubt on the efficacy of the current analyses, which had survived from the eighteenth century. He traced the difficulties he ran into, to the fact that, though his pupils knew the exhaustive analyses he had taught them, they had no auditory means of checking their performance. It was from him that the Direct Method acquired both a philosophy of teaching pronunciation and a system of articulatory analysis.

It seems that Palmer was the first to advocate teaching receptive skills separately in recommending that pupils should not be allowed to attempt speech before a firm foundation of receptive skills had been laid. In its most extreme form, that in which Palmer applied it himself, it meant that pupils were exposed to foreign speech for about three months before being allowed to attempt it themselves. (vide §8.1.1) He did not envisage any other way of conditioning except exposure to speech. Scientific backing for this technique came from the Prague school whose definition of the phoneme implied a mental reality to which the spoken sound was meant to conform.[1169:68]

By the usual process of independent research that takes no account of what went before, Tan Gwan Leong, Director of Education for Burma, and Robert Gauthier developed the Tan-Gau method which formalised Palmer's approach:

> Following, therefore, the law of nature, Tan-gau begins by entrusting the language units to the ear. The teacher uses only the second language. As soon as the pupils begin to understand the teacher's questions, they are invited to respond but in their mother tongue.
>
> 1950? (Leong & Gauthier) 1123

The new element here was the active participation demanded of the pupils, being called on to react forcing them to make an effort to understand what was going on.

Such hit-and-miss methods of conditioning were called into question by Peter Guberina, professor of phonetics at Zagreb and Paris. Like Bell before him, his work with language pupils grew out of his main purpose, teaching the deaf. He assimilated that many deaf-mutes are sensitive only to a limited range of sound frequencies. For him the process of conditioning fell into two parts: the pupils were to be trained to hear and then to interpret. Though he was by no means the discoverer of the phonological uses of rhythm, at the time he put it forward, his idea of teaching speech in rhythmic units seemed new and revolutionary. As he worked in the CREDIF team, his idea was almost their trademark. No sound was every presented or drilled outside a phonological or grammatical structure, and, if possible, it was taught in a context involving some emotional or physical reaction. For instance, in Voix et Images de France, the phoneme /o/ was associated with the exhaustion of a man who has just climbed up four flights of stairs: 'Quatrième étage! C'est haut!'

One of Guberina's techniques of conditioning that was not utilised by CREDIF was rhythmic conditioning without the use of phonemes as such. By the use of a machine called 'Souvag lingua', he had the

pupils listen to typical rhythms of the second language given out in low frequencies; these he regarded as being more stimulating, because they were in tune with the basic frequencies to which the body as a resonator would react. He followed this by lessons in which he used the technique described above. For him every sound had a definite emotional colour or typical context in which it was best taught.

A different and more specific type of conditioning was evolved by the psychologists who worked on programmed learning. They observed that the saturation type of conditioning was not entirely successful in the language laboratory because the pupil did not discriminate between features of foreign sounds in the same way that native speakers did. This was one eventuality that the planners of laboratory courses had made no allowance for.[1326:273] In an attempt to fill this gap, experimenters tested the effect of teaching discrimination between sibilants, and between voiced and unvoiced plosives. By a device known as 'pattern playback', spectrograms of speech were converted into sound and played to the pupil for identification. When the pupil signalled the correct identification to the machine, it went on to the next stimulus. Phonemes were presented in all their possible realisations and positions within the word. The subjects of the experiment showed 'significant improvement' in both discrimination and production of the sounds in question.[1326:273-6]

The same group of experimenters also noticed that attempts at vocalising the sounds in question facilitated recognition. But their experimental results did not allow them to draw any firm conclusions.[1326:276]

3.1.2 Mimicry

The goal of all phonetic conditioning is mimicry or imitation which, especially in teaching children, was considered an essential part of all modern language methods. For example, in the preface to the teacher's books belonging to the Parlons français course, Mrs. Slack points out that 'close imitation of the films is all-important, and you will encourage the children if you participate yourself...'[1285:I:6] Despite the attention drawn to it by the teachers of the twentieth century, mimicry is the oldest and simplest tool for teaching pronunciation. But its very simplicity prevented any sure treatment of it until the Renaissance:

> All languages, both learned and mother tongues, be gotten, and gotten only, by imitation. For as ye use to hear, so ye learne to speake; if ye hear not other, ye speak not yourself; and whom ye only heare, of them ye only learne.
>
> 1570 (Ascham) 525:133

This quotation is also notable for its implication that receptive and productive skills are separate. Some exceptional schools of the eighteenth century, like the Philanthropinum and those of Pestalozzi, relied on imitation rather than rules; but this practice was not basic to any techniques of teaching until the Natural Methodists tried to restore inductive methodology in language-teaching.

Various ways of guiding imitation were developed early. Those that did not introduce the pupils to scientific analyses of speech rested on some sort of 'gymnastics' or utilisation of sounds that were not strictly speech sounds. In the famous dictionary of Randle Cotgrave, we find the following directions for learning the French /y/: 'U is sounded as if you would whistle it out, as in the word

a lute.'[575:1] During the next two centuries, when teaching was oriented towards the written language, very little attention was paid to learning pronunciation, by imitation or by any other means.

The school of phoneticians which rose at the end of the nineteenth century boasted that its most important improvement on the Natural Method was basing the teaching of pronunciation on sound phonetic knowledge: according to Breul, 'a teacher should possess a correct pronunciation and a sufficient knowledge of the auxiliary science of phonetics, to be able to teach the conscious imitation of foreign sounds.'[1004:97] This did not necessarily mean that phonetics itself was taught in the classroom. Indeed, on this precise point there was much discussion among the Direct Methodists. Practices like the following which avoided the technicalities of phonetics while applying its principles, were common: '/ü/ having no equivalent in the English language must be heard from the master. The easiest way to get at the sound is to pronounce the ee in been with rounded lips.'[947:4]

Techniques of teaching by using existing phonetic habits in new directions was one practical outcome of nineteenth-century phonetics. For instance, Henry Sweet suggested teaching the Welsh sound /ɬ/ as in Llanfair by alternately pronouncing /vvffvvffvvff/ until the mechanics of voicing and unvoicing were quite clear to the pupil. Then, by using the same muscular movements as far as possible, a similar sequence /llll llll llll / could be pronounced fairly easily.[936:7] Another method developed by an anonymous researcher of the time was that of repeating two extreme sounds quickly, harnessing human laziness to produce the intermediate sound. Thus, in teaching the English /æ/ to

a Frenchman one has the pupil repeat /ɛ-a/ until the two sounds come together as varieties of /æ/. All of these methods are inductive, the pupil having to find out unconsciously how to produce the new sounds.[1010:67]

The main preoccupation of the Direct Methodists was individual sounds rather than systems, of which they had only a dim consciousness. But it was realised that pupils would learn much from observation of foreign accents in their own language:

> The teacher practices an English sentence pronounced as a Frenchman would pronounce it with French vowels, accent, etc. He may refer to this sentence now and again in speaking of the single sounds, and it will serve to warn the students against the kind of mistakes that they themselves are to avoid.
>
> 1904 (Jespersen) 975:154

By this means, as well as the textbook pronunciation of individual sounds, rhythm and free variation were taken care of. This technique had been used, it seems, by the poet, Verlaine, during the eighteen-eighties. It remained a commonplace of the Direct Method, being mentioned by Kappert as one means of forming the psychological set required to speak the foreign language well.[1010:69] Twenty-five years later the idea was still current, being found in the writings of Bloomfield: 'If by way of jest, you have learned to speak English with a German accent, remember to speak German with this same accent. People who are good mimics need do no more than this.'[1133:5]

Other methods of teaching pronunciation rest on distorting the sounds to be taught in order to minimise interference from native phonemes and phonological customs. The most widespread form of distortion has always been slowing the rate of delivery. It is impossible

to trace this back in time, for it is an almost inescapable didactic tendency. With the advent of the language laboratory, some doubt was cast on the utility of slowing. It was pointed out that the natural rhythm of the language can be badly upset by this means, and that, in any case, it is often difficult to accustom the pupils to a normal rate of delivery afterwards. For these reasons, many teachers refused to speak slowly, even for beginners, preferring to repeat.

One of the most original ways of distorting language to forestall interference was devised by an American teacher faced with the problem of teaching English juncture to Spanish speakers: 'Let us say that we had to teach a set of sentences such as the following: "It's a pencil; it's a table; it's an apple." The trick consists of distorting the data to the point where the difficult cluster /ts/ was practically eliminated. Here is what we taught: "It--sa pencil; it--sa table; it--san apple."'[1293:1] With increasing speed the pupil found he could remake the clusters without inserting the usual Spanish supporting vowel. Other phonological distortions consisted of exaggerating the melodic rise and fall of the sentence to make students conscious that the foreign language could not be spoken according to their own language customs.

3.2 Analytical Procedures

Many teachers have tried to give their pupils an understanding of the science of phonetics in order to guide them towards the correct way of forming the foreign sounds. But, until the twentieth century, the phonetic and phonological analyses current in Europe were far from complete and hardly rigorous enough to give more than a rough

guide. The two periods in which analytical procedures were most important in teaching pronunciation, considering the state of knowledge at the time, were the sixteenth century and the late nineteenth and twentieth centuries: they could be directed by the teacher either towards teaching discrimination or towards guiding imitation.

3.2.1 Teaching Discrimination

In teaching discrimination between the various phonological units of foreign languages, linguists have alternated between two approaches: the synchronic, which analyses the language as it is at the time, and the diachronic, which is concerned with the development of the language. Both types of approach rest on some sort of differential analysis. The synchronic approach goes back to the Renaissance, being used almost exclusively in modern languages. Diachronic analysis has a longer history in teaching pronunciation, found as early as Roman times, and losing its importance only at the beginning of the nineteenth century.

3.2.1.1 Differential Analysis

Analysis of differences is a temptation few teachers or pupils can resist. Apart from giving free rein to intellectual curiosity, it is one approach to the unknown through the known.

Before the Renaissance very few authorities speak about this, but the amount of writing in 'figured pronunciation' that was done shows that such analyses were known. Disputes over the relationship between spelling and pronunciation flourished with considerable verve during the early Empire, suggesting that, for classical grammarians, it was a definite problem. But there was little appreciation of its ramifications before the Renaissance. Several scholars of the time

began to realise that the phonetic habits of different linguist groups were limited: Etienne remarked the difficulties Germans had with /d/: 'D is pronounced thus by the Germans: Tonum tei for Donum dei.[498:23]

Some grammars, like those of César Oudin[638/645] used a thematic approach to the problem. Oudin's Italian grammar disposes quite quickly of sounds similar to French ones:

> ...it is certain that their a and i are no different from ours. As for the u, it is pronounced like our ou.... Now for e there are two quite different sounds in Italian, one closed which resembles rather closely our é which is used in accented positions and to denote the masculine. The sound is the same as in the words bonté, vérité.... The sound of e est rather open, as in our language before r and s as in these words, perle, perte, beste....
>
> 1670 (Oudin) 645:308

Other grammars dealt with the 'letters' in alphabetical order. Most often they were content to give the positive side of the question: 'A/a is pronounced as in French, whether it is single or double: der Abt/ the abbot; der Aff/ the monkey; das Paar/ the pair....'[669:4] Other authorities gave a negative side as well, warning pupils what to avoid: 'A is to be sounded fully, as in this English word all; not as we sound it in stale, ale.'[575:1] This sort of prescriptive approach lasted throughout the nineteenth century, alphabetical phonetic guides being annexed to all grammars. Not unexpectedly, the most notable exceptions to this were books published by the followers of the Natural Method who regarded it as unnecessary.

Combinations and juncture were first treated by the phoneticians of the late nineteenth century: 'Thus even initial [ts] may be difficult to English speakers, as well as such combinations as [ʃtʃ]

in Russian because although [ts] is a familiar combination, it is unfamiliar when initial.'[936:61] But, judging from the absence of the idea from the professional literature after his time, it did not have much effect on the individual teacher, in spite of the spread of phonetic techniques among teachers. Indeed this spread even had the blessing of certain educational administrators:

> It is therefore very much to be desired that teachers of German in the secondary schools be qualified to deal scientifically with the subject of pronunciation. For this purpose it is not all necessary that they should be accomplished phoneticians. A very rudimentary knowledge of general phonetics will suffice. Of greater importance is it to have at hand and to have carefully studied a good treatment of the special problems of German-English phonetics.
>
> 1901 (Committee of Twelve) 957:50

By an examination of the psychological processes of both teaching and language use, the psychologists of the early twentieth century arrived at a concept of phonetic teaching that implies the theory of the phoneme, as later developed by the Prague school in the nineteen-thirties. The formation of new sounds was regarded, not as a purely instrumental process, but as a psychological conforming to the 'genius' of the foreign language: 'But it is necessary--and, psychologically, this is a very important moment--that one depart from the observed differences.'[1010:89] This 'cultural' orientation of phonetic teaching fitted in with the importance given to cultural formation in other departments of language-teaching.

During the nineteen-thirties the findings of experimental phoneticians began to find their way into the classroom: 'The jaws, lips and other parts of the language-producing mechanism are in

constant and vigorous motion in all Roman languages. The three vowels, [a, ɛ, i,] can not be satisfactorily produced with the lips as inactive as they normally are in English.'[1087:353] The pendulum began to swing from the casual assumption that there were some sounds that were fairly close to those in other languages to the idea that no two sounds could ever be completely identified across language boundaries.[1101:512] During the nineteen-forties, owing to the development of phonology, language teachers began to rethink the business of differential phonetics in the classroom:

> The determining of the distinctive sounds that differ is only the first step in the scientific comparison of the language to be learned with that of the learner. Each language has not only its own set of distinctive sound features; it has also a limited number of consonants and vowels which make up the structural pattern of the syllables and words.
>
> 1945 (Fries) 1153:16

In practical terms this highlighted the problem of sensitisation, which, for Guberina had been the first step. He had been anticipated, however, on the other side of the Atlantic:

> ...the student can be told that the sound of /p/ in Spanish <u>paz</u> corresponds phonemically to the first consonant of English <u>pass</u>, but not phonetically, for English /p/ is aspirated, whereas the Spanish is not. The English non-initial variant of /p/ in <u>space</u>, however, is also non-aspirated and similar to the Spanish initial consonant.
>
> 1953 (Weinstein) in 1209b:135

Linguists changed the emphasis of the early phoneticians: sound was not seen to clash with sound, but system with system. This led to a very important distinction between the two sciences of phonetics and phonology:

> ...both phonemics and phonetics play an important part in the teaching of pronunciation: phonetics in the realm of simplification, systematisation and guidance; and in the preparation of the groundwork for the interlinguistic comparison. But the comparison itself, the actual description of the speech sounds, and the articulatory exercises remain primarily in phonetics.
>
> 1954 (Politzer) 1027:27

One of the difficulties brought to light by the phonological research of the nineteen-forties was the fact that sounds which are merely allophones in one language can be phonemes in another: his occasioned special difficulties:

> ...if the allophonic variation in the target language is phonemic in the student's native tongue, these new allophones should be taught with care; the student must be taught not to carry over contrasts from his mother tongue which do not exist in the new language.
>
> 1954 (Weinstein) in 1209b:30

For this reason it was commonly required that the teachers should know the language spoken by their pupils, in order to be able to understand almost intuitively why attempts to produce foreign sounds cause predictable types of phonetic deafness and interference. The only important dissenting voice was that of Guberina: 'It is not necessary to know the point de départ, i.e. phonological system of the pupil's language, but point d'arrivée, i.e. system of mistakes, must be known.'[1322:18]

Phonological approaches were implicit in the work of the International Phonetic Association, which, without adverting to it, used phonological criteria in analysing the sounds of the languages it dealt with. This is especially noticeable in the work of Paul Passy in contrastive phonetics.[1032] Daniel Jones, therefore, had no difficulty

in incorporating this approach in his own writings, welcoming the concept of the phoneme as a logical extension of his own work and of that of the Association.[996a:171-174]

3.2.1.2 Philological Considerations

Though the practical teaching of pronunciation would seem to have little to do with the history of language, philology has played a most important part in teaching pronunciation, especially in the classical languages.

Traditions of local pronunciations for classical languages go back for over a thousand years, attempts to revive or reconstruct the classical pronunciation being far from uncommon. Most pundits concentrated on the intonation, as a correct idea of rhythm and intonation was essential to writing good verse. There was also some concern about sounds which were represented in spelling, but absent in pronunciation. It seems that from the eighth century liquid consonants whose phonetic existence was threatened were strengthened by being sung separately from the vowel in the syllable. It was assumed, of course, that spelling showed Roman pronunciation exactly, but what was arrived at was too pedantic to be accurate.[96:12] Scholars of the Carolingian Renaissance often looked to the derivation of words they used to settle details of pronunciation: 'Latin neutres in -<u>el</u>, e.g. <u>mel</u>, <u>fel</u>, have a short <u>e</u>. Names borrowed from foreign languages, e.g. <u>Daniel</u>, <u>Michael</u>, <u>Gabriel</u> have a long <u>e</u>.'[359:635D] This was, of course, one of the preoccupations of the <u>Orthographiae</u>.

As part of the Renaissance return to classical standards, attempts were made to reject the local pronunciations of Latin and Greek in

favour of phonetic schemes based on philological reconstruction. But despite the efforts of men like Caius, Scaliger and Erasmus, local pronunciations were not replaced by those pronunciations derived from research results. The influence of native Greek scholars kept the modern pronunciation of Greek alive, while in Latin there were attempts to impose the contemporary Italian pronunciation:

> First they should begin with the necessary and chief rules of grammar...and while this is doing, their speech is to be fashioned to a clear and distinct pronunciation, as near as may be to Italian, especially in the vowels.
>
> 1644 (Milton) 603:633

It was not until the end of the nineteenth century that a pronunciation based on philological research was accepted. It was a joint production by the Universities of Oxford and Cambridge and was intended to obviate some of the inelegance of the pronunciations in use at the time.[921] At least in the English-speaking world it became universal and has continued spreading into the school systems of other countries. Little of this approach was felt in modern languages. Oudin (1670) did anticipate the Neo-grammarians of the nineteenth century with some of his remarks on Italian: 'Almost every Italian e which is derived from Latin i, is pronounced closed, as in the following words: cenere, from cinis, ashes;...[645:309] Several twentieth-century teachers reported good results in using a similar approach, based on romance philology, in their classes: 'For instance, many students in my classes have told me it was a real help to them when I explained some of the irregularities of the French verb by the fact that words diphthongised in the accented syllable, but not in the unaccented.'[1185:317] This was in relation to apophonies like dois/devons, assieds/asseyons. Yet those who used this

approach saw pronunciation as only one of its goals, spelling and certainty of accidence holding equal importance.

3.2.2 Reproduction

Attempts to teach pronunciation by making the pupils conscious of analytical facts are easier to document. The oldest of all means of indicating the correct pronunciation is spelling. As spelling became uncertain, owing to linguistic change and the vagaries of printers, phonetic transcriptions were evolved. These date back to the Renaissance. Attempts at teaching by phonetic analysis can be inferred from the lists of phonetic directions given in the grammars of the classical period and the Middle Ages, but the periods where it was used most as a teaching technique were the Renaissance and the twentieth century.

3.2.2.1 Spelling

In all periods of teaching teachers have tried to use written supports for teaching pronunciation, usually linking sound with the spelling. There are, of course, sufficient rigid conventions for this to be a fairly workable procedure.

The importance accorded to spelling as a guide to pronunciation has not been constant. In Roman times it was considered that spelling should conform to pronunciation: 'I consider that, unless there is an established custom to the contrary, we should write as we speak.'[304:I.vii.30] This attitude lasted until the Carolingian Renaissance, and then it was assumed that in any conflict between spelling and pronunciation the most constant member, spelling, was right.

For Latin the attitude was defensible, and under the orders of Charlemagne the extant Latin texts were restored to their classical spelling, and the pronunciation altered to suit.[56:352]

However the results of the Carolingian Renaissance were not long-lived and the local pronunciations of Latin that rose throughout Europe were essentially spelling pronunciations using the phonology of the mother tongue.

In modern languages one of the earliest guides to pronunciation was by a French student who is known only by the initials T.H.[415] According to Mildred Pope, it was written some time in the early twelfth century. It establishes a procedure with which all language teachers are familiar: that of inferring pronunciation from collocations of letters within the word: 'And you must know that A must sometimes be pronounced like E, e.g.: Savez vous faire un chauncoun. Savez vous traire del ark. Savez vous raire la barbe etc.'[415:189] This carries on some of the tendencies of the orthographiae.

Some teachers tried to find constants in the spelling customs of the language they were teaching. One such was Noel Barlement who wrote several polyglot dictionaries and grammars at the beginning of the seventeenth century. A feature of his Colloquia was the comparative table of spellings for the same sound in various languages:

C has various sounds, as noted below:

French	Spanish	Italian	English		
cha	xa	scia	sha	as in	charbonnier
che	xe	sce	she		chevalier
chi	xi	sci	shy		chiche
cho	xo	scio	sho		chomeur
chu	xu	sciu	shu		chucas

1616 (Barlement) 556:§205b

Similar reliance on certain features of spelling was among the possibilities invoked by Cotgrave, who noted the phenomenon of diaeresis in words like queuë and boué, which in his time were pronounced in two syllables.[575]

This sort of approach continued during the eighteenth century, producing some rulings that have a modern ring: Peyton's English grammar remarks: 'A is long, when it is followed by a consonant and final e. Then it must be pronounced like the (French) diphthong ai, as in place, table, plague, lame. Pronounce plaice, taible, plaigue, laime.'[694:2]

The human liking for paradox has often turned the apparent lunacies of spelling to good account. For example, one eighteenth-century guide to French pronunciation makes great play with the silence of l in the third person pronouns--a characteristic which has disappeared from cultivated French but remains in the popular language:

> The iquid l is cut off in the pronoun before Verbs, if the Verb following begins with either a Consonant or a Liquid. Example, il pleut, it rains, Read i pleut.... But when the following Verb begins with a Vowel the Liquid l is pronounced. Example, il a, he hath. The Liquid l when joyn'd with s in pronouns is lost, if the following Verbe begins with a Vowel and the s is pronounced. Example, ils ont, they have. Read is on.
>
> 1720 (Blair) 677:2

The seventeenth century saw an immense number of guides to pronunciation of various European languages, all based on spelling. The nineteenth century carried the idea on, without, however, accompanying it with the safeguards common during the Renaissance. During the twentieth century, spelling was largely replaced by some sort of phonetic script.

However faulty spelling may be as an exact guide to pronunciation, it was the traditional resource of classical teachers to indicate the place of the word accent. In Latin and Greek accent depends on syllabic length, which can easily be determined by the number of consonants after the syllable concerned: long syllables are followed by two consonants, short by one or none. There are other rules based on flexion, but the importance of this relates to verse composition and reading.

3.2.2.2 Phonetic Transcription

The purpose of a phonetic transcription is to represent in the least ambiguous way the pronunciation of a word. If alphabets were what most people believe them to be, phonetic transcriptions would not be needed. But most cultivated languages have alphabets and spelling systems in which the ancient pronunciations have become fossilised, and whose spelling is often some hundreds of years behind the times. The problem is compounded for the foreign learner by the clash between his own spelling system and that of the language he is learning. Two ways of dealing with the situation have been evolved. The first, which, though still in use in the twentieth century, is almost as ancient as alphabets themselves, is distorting the native alphabet and spelling to approximate to the pronunciation of the new language. The other, no older than the Renaissance, demands the invention of an entirely new sound representation system.

Distortion of spelling, or 'figured pronunciation' was a common procedure in Rome. Though Greek itself was written in the Greek alphabet, words borrowed into Latin were transliterated. The decline

Page from De Sainliens, C.

The Frenche Littelton[544:14-15]

The author has marked silent letters with a cross and used occasional phonetic spellings in the text. Orthographic spellings are printed in the margin in italics.

though I should teach him for a groate a
moneth, it would be too deare for you and him.
Call me that boye which is there at the corner:
Gabriel, haue you bene long here?
how long haue you bene here?
About halfe a yeare Sir: a moneth:
a fortnight: a fourtnight: a yeare.

Can you speake { Frenche? Latine? English? Italian? Spanishe? highe Dutche? Scottishe?
Do you speake good

Yea Sir: a litle Sir:
so, so: not verie good yet.
What booke readeth your maister vnto you?
As his scholers are fit for:
vnto some he readeth Terence, Virgill,
Horace, Tullies offices: vnto others,
Cato, Pueriles, their Accidences,
their Grammar: according to their capacities:
as for me, I learne onely French,
to read and write: and sometime to cifer.
Maister Holyband,
looke somewhat narowly to my sonne:
he is somwhat hard of { wittie, vnderstanding, memorie:

he is

encor' ke je l'enseignasse pour vn gros le mois, ce seroit trop cher pour vous et luy. que
Appelez moe ce garçon ki est là au coin: muy
Gabriel, avez vous esté long tans icy? cuing
combien avez vous icy esté? cuyo
Environ demy an Monsieur: vn mois:
kinze jours: huiçt jours: vn an. quinzy

Sçavez vous parler { François? Latin? Anglois? Italien? Espagnol? Aleman? Escossois?
Parlez vous bon

Ouy Monsieur: vn peu Monsieur:
tellement kellement: nõ pas encor forz bon.
Kel livre vous lit vostre maistre? Quel
Comme les escholiers sont capables:
aux vns il lit Terence, Virgile,
Horace, les offices de Cicero: aux autres
Cato, Pueriles, leurs Accidens,
leur Grammaire: selon leur capacité:
kant à moe, j'apprens seulemẽt François, muy
à lire et escrire: et aucunesfois à chiffrer.
Monsieur de Sainliens,
regardez vn peu de prés à mon fils:
il est vn peu dur { d'esprit, d'entendement, de memoire:

of Greek scholarship caused some confusion: in fifth-century Ireland, practically the only place in the West in where Greek was studied the time, the texts were written in Latin characters. This custom continued throughout the medieval period. In the thirteenth century, probably owing to greater contacts between the Byzantine world and the West there were attempts to re-introduce the Greek alphabet into the schoolroom. Thus in Roger Bacon's Greek Grammar, passages like the following are common:

e	au or af	y	eu or ef	i	u	u
αι	αυ	οι	ευ	ει	ου	ϋ
iu or if	y					
ηυ	υι					

1272 (Bacon) 406:9

This developed into a scheme for teaching reading by interlinear translation.

The oral orientation of living languages during the Renaissance gave full rein to those who wished to use figured pronunciation. In the grammar of John Palsgrave it is used quite extensively:

> Example how prose should be sounded by the beginning
> of the Quadrilogue of Alain Chartier:
> A la tres haulte & excellente majesté des princes...
> A la tre háuto e euzsellánto majesté de prínsos

1530 (Palsgrave) 480:56

Figured pronunciation appeared quite early in books of dialogues which were the staple of the Renaissance classroom. Usually this key to pronunciation was put in a third column between the native-language and foreign-language versions of the dialogue. This arrangement continued at least until the beginning of the eighteenth century and has been sporadically revived since.

Pronunciation Guide from Berger, F.

Méthode d'anglais[968:13-14]

Copy from le Petit Séminaire de Québec

Berger tried to indicate pronunciation without changing the spelling of the word. Hence, he numbered the possible pronunciations of each letter. Even so he attempts to group pronunciations. Thus e^3, i^3 and u^3 are [ɜ]; a^2 and e^2 are varieties of [E].

Consonnes et Diphtongues.

La 1re colonne se compose de consonnes et diphtongues anglaises. — Se prononcent comme dans les mots anglais ci-après, à droite :

Anglais.		Français.	Anglais.	Français.
c	=	*k*	cat[3],	*chat.*
ç*	=	*s*	rice,	*riz.*
ch	=	*tch*	chair[2],	*chaise.*
ğ	=	*dj*	gor'ğeous[4], 1	*pompeux.*
j	=	*dj*	jail[1],	*prison.*
oy	=	*oï*	boy,	*garçon.*
ph	=	*f*	phrase[1],	*phrase.*
s	=	*z*	sea'son,	*saison.*
sh	=	*ch*	shoe[1],	*soulier.*
sion	=	*jeune*	vi'sion,	*vision.*
tion	=	*chcune*	na'tion,	*nation.*
th	=	*z* ‡	the[1], 2	*le, la, les.*
th	=	*s* §	thick[2],	*épais.*
w	=	*ou*	west[2],	*ouest.*
ow	=	*aou*	how, 3	*comment.*
x	=	*eks*	êxcuse',	*excuse.*
x	=	*egs*	êxact'[2],	*exact.*
y initial	=	*i*	yes[2],	*oui.*
y final ¶	=	*i*	ea'sy,	*facile.*
y[1]	=	*l*	why[1]. 4	*pourquoi.*
y[3]	=	*î*	hymn[2],	*hymne.*

* Le signe –, sur ou sous une lettre, indique un son doux; le signe ‿ indique un son court, bref. — ‡ En pressant un peu la langue entre les dents. — § En pressant la langue fortement contre les dents. — ¶ Le son de *y* final tient de l'*i* et de l'*é* français.

Les mots ci-après sont des modèles pour prononcer tout mot portant le même chiffre.

	Anglais.		Français.	Anglais.	Français.	Français.
a	a[1]	=*	*é*	fate,‡	*destin.*	*fée.*
	a[2]	=	*è*	fare[2],	*prix, mets.*	*mère.*
	a[3]	=	*a* bref	fat[3],	*gras.*	*patte.*
	a[4]	=	*â*	far[4],	*loin.*	*pâte.*
	a[5]	=	*au*	fall[5],	*chute.*	*épaule.*
e	e[1]	=	*i*	he[1],	*il.*	*île.*
	e[2]	=	*e* bref	met[2],	*rencontre.*	*nette.*
	e[3]	=	*eu*	her[3],	*sa.*	*heure.*
i	i[1]	=	*aï*	nice,	*gentille.*	*naïf.*
	i[2]	=	*i* bref	little[2],	*petite.*	*liste.*
	i[3]	=	*eu*	girl[3],	*fille.*	*gueule*
o	o[1]	=	*ô*	no[1],	*non.*	*le nôtre.*
	o[2]	=	*o* bref	not[2],	*pas.*	*notre.*
	o[3]	=	*o*	nor[3],	*ni.*	*nord.*
	o[4]	=	*eu* bref	none[4],	*aucun*	*neuf*, 9.
	o[5]	=	*ou* long	noon[5],	*midi.*	*voûte.*
	o[6]	=	*ou* bref	nook[6],	*coin.*	*bouc.*
u	u[1]	=	*iou*	use,	*usage.*	*pioupiou.*
	u[2]	=	*eu* bref	nuts[2],	*noix.*	*neuf*, 9.
	u[3]	=	*eu* long	curd[3],	*gros lait.*	*cœur.*
	u[4]	=	*ou* long	fruit[4],	*fruits.*	*goût.*
	u[5]	=	*ou* bref	full[5],	*plein.*	*goutte.*
oi		=	*oï*	oil,	*huile.*	*Moïse.*
ou		=	*aou*	pound,	*livre.*	*caoutchouc.*

Les mots français, à droite, contiennent l'équivalent du son du mot-modèle anglais.

‡ Toute voyelle non numérotée est muette, excepté les diphtongues *oi* et *ou* qui n'auront pas de numéros et se prononceront comme dans les mots-modèles *oil* et *pound* de la Clé.

* Le signe = signifie : égale ou se prononce comme....en français.

Claude de Sainliens went a step further. Taking advantage of the unstable state of Renaissance spelling, he mingled normal spelling with figured pronunciation in printing French. Where he altered the spelling he printed the accepted version in the outside margin. To denote silent consonants he printed a little cross under them, as is shown in the illustration on page 89.[544:14-15]

Though schemes like this are to be found even during the twentieth century, some language teachers preferred not to use phonetic script, but rejected figured pronunciation as a danger to sound spelling habits. An example of this idea was the transcription used by Berger in an English grammar published in 1903.[968:13-14] Normal spelling was kept, but each letter was numbered according to its possible realisations. Michael West hit on the same idea some years later.

During the Renaissance, the question of developing an unambiguous written representation of pronunciation was one of the chief preoccupations of scholars. It was not primarily thought of as an aid for teaching foreign languages, but as one of the aspects of spelling-reform. The various ways evolved for dealing with the question are treated in Chapter 15; here we are concerned only with the alphabets applied to foreign language learning.

The first person to use an approximation to a phonetic alphabet in teaching was Jacques Dubois.[482] His system partially preserved the normal spelling of the time, but he printed superscripts over the letters to show how they were pronounced. His method can easily be seen in the following examples: gambè (jambe); $\overset{h}{\underline{c}}$eval (cheval); Alen<u>c</u>on (Alen$\overset{\backprime}{\text{ç}}$on); $\overset{h}{\underline{c}}$arité (charité). The modern French accents are the sole remaining trace of his system; but one will notice that <u>è</u> now denotes [ɛ], not the <u>e muet</u>.

In England also contemporary scholars tried to smooth out the intricacies of English spelling for the foreign learner:

> In pronunciation we see that the letters have different characteristics according to the people who used them. It is evident even to the least knowledgeable among men that the English have difficulty with French words, and Frenchmen and Italians have even more with English, because they are not used to such sounds being associated with the letters. For instance, cëþ, to price; cër face; uhït, white; huic, which; mic, much; θëf, thief; θomb, thumb; uiþ, with; smyθ, smith. These words are usually written thus: cheape, chere, white, which, mich, thef, thombe, with, smyth.
>
> 1568 (Smith) 522:5

Most of the other alphabets developed at the time had reference to only one language, and, as far as language teachers were concerned, solved no problem.

The first truly international alphabet to be used in language-teaching was that of the International Phonetic Association, which was founded in 1886. The alphabet was used in many ways in the classroom. Besides symbolising the sounds to be taught, it was found in phonetic readers to avoid contact with spellings which could be misleading. Phonetic spelling was never intended to be more than a temporary prop: '...there is every reason why he should begin with the phonetic spelling, which, when it has served its purpose, may be set aside entirely,' remarked Sweet in 1898.[936:45] Jespersen used phonetic charts to teach both symbol and sound,[975:161] a custom which was widely followed during the early years of twentieth century. From the nineteen-thirties on, in an attempt to appear modern, textbooks which followed the traditional grammar-translation style placed phonetic exercises at the beginning of the first volume. Their duty done, they then ignored phonetics completely. Another

practice especially prevalent in the 1950's was requiring phonetic transcription from the pupils, even if their pronunciation was faulty. The phonetic alphabet was treated as just another method of spelling.

Following some psychological research into the problem of visual perception of sounds, the phoneticians of the team that were working on Parlons français[1285] devised a system of vowel symbolisation based on colour. The system was as follows:

> 1. Primary vowels (those differing by two features; i.e. front unrounded vs. back rounded) are represented by the most intense colors. The Secondary and nasalised vowels are pale.
> 2. Front vowels are perceived as 'warmer' than back vowels; back vowels are 'cool' in color. Hence the front vowels are in the yellow-red dimension, the back vowels in the green-purple range.
> 3. High vowels are lighter in color than the mid or low vowels; low vowels are deeper in color. For the front vowels, the extreme points are yellow and red; for the back vowels green and purple....
> 4. Rounding a front vowel 'flattens' or dulls it. Therefore the vowels /y/, /ø/ and /œ/ are in the yellow-red dimension since they are front vowels. However their colors are dull or pastel....
> 5. Nasalised vowels are perceived as being 'muddier' or 'dirtier' than oral vowels. Therefore they have been assigned a color which is the 'muddied' version of the closest oral vowel.
>
> 1961 (Schane) in 1285:III:104

Though Rimbaud, the French poet, never entered language-teaching the above scheme resemble the scheme laid out in his sonnet written on the vowels. In the pupils' book of the Parlons français set, the children were encouraged to colour in the vowels which were purposely printed in outline letters rather than in black.

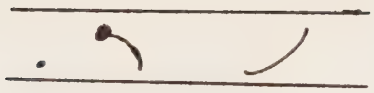
In general, phoneticians were not overly concerned with intonation and rhythm. These factors, however, had been one of the first preoccupations of the Greeks who taught their language to foreigners.

For instance, Aristophanes of Byzantium devised Greek accents during the second century B.C. to help foreigners cope with the tone system of classical Greek. Latin grammarians, not understanding their purpose, took them as showing where the ictus fell in the word, assimilating word accent to tone. This was perpetuated during the Middle Ages, finally dying out some time after the Renaissance.

The matter was taken up again by the early Direct Methodists, Jones represented the melody of English as a series of melodic curves with accent points on them. His system was first published in 1909. But owing to the difficulty of drawing them at speed, his symbols did not become popular as either a scientific or a teaching tool. In the nineteen-thirties Jeanne Vidon-Varney adapted Fouché's intonation curves to teaching the intonation of French. As a necessary preliminary she introduced her pupils to the idea of intonation groups, then drew the curves on the blackboard to show pitch and intensity relationship both within the groups and outside them.[1094]

In the nineteen-forties and nineteen-fifties, linguists used more diagrammatic means. Pike originated the system, that was taken over by American phonologists, of superimposing straight lines to show low, high, falling and rising tones. Others, including Jones, experimented with musical staves. In an effort to combine scientific accuracy with ease and speed in drawing, Roger Kingdon developed a system of accents above and below the line.[1249a] But, unlike the alphabet of the I.P.A., no one of these schemes of transcription achieved universal acceptance.

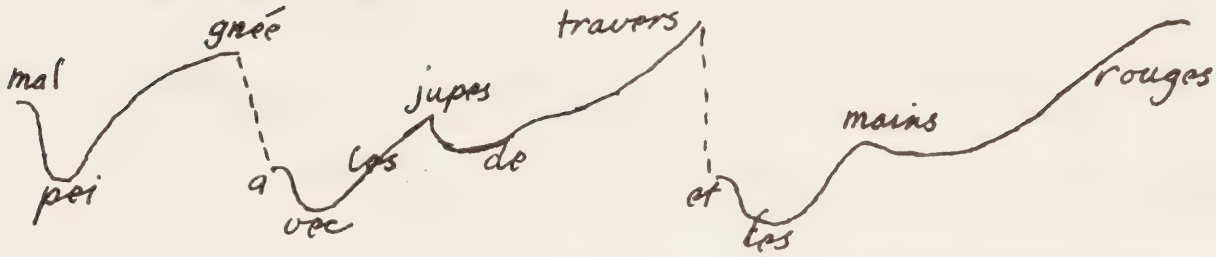
1



ai 'θiŋk sou

Jones, 996: 115 (1909)

2



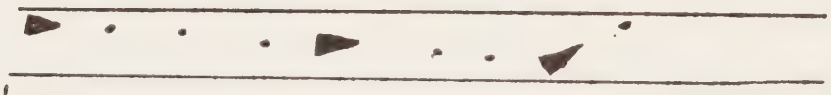
Vidon-Varney, 1094: 518 (1934)

3 I asked you to wait for me.

Pike's system.

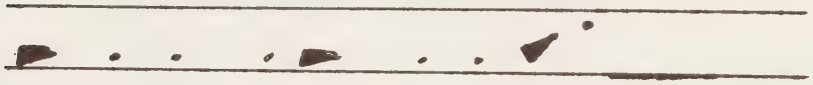
4

ai



'Haven't you re'ceived any 'letters?

a 2



,Haven't you re,ceived any 'letters?

a 3

Haven't you received any 'letters?

Kingdon, 1249a: 38–9 (1958)

Examples of Intonation Transcriptions.

a) Série d'impératives

4 _____

3 Mets va prends
ton chez une

2 man- l(e) boulan- ba-
-teau -ger -guette

1 _____

b) Enonciative

4 _____

3 _____ -ger

2 Mets ton man- -teau va chez l(e) boulan- prends une ba-

1 _____ -guette

Léon, 1328a: 81 (1964)

Intonation Transcriptions (continued)

3.2.2.3 Phonetic Analysis

The difference we have noted in the previous chapter between inductive and deductive approaches in grammar, had its counterpart in the teaching of pronunciation. While some teachers were prepared to let the pupil arrive at a correct pronunciation by imitation and indirect use of phonetic analysis, others thought that imparting some knowledge of the anatomical processes involved was an easy shortcut:

> Persons from 18-20 years old ought not to be expected to learn foreign sounds by the almost unconscious imitation, proper enough in the nursery. Sounds can be acquired without knowing the movements of the organs of speech...but by scientific instruction we can save time, and attain a degree of accuracy otherwise never reached by adults.
>
> 1885 (Brandt) 905:63

An approach resembling this idea had been in use among the classical grammarians eighteen hundred years before; the most important aim seems to have been giving an ordered knowledge of phonetics as it was understood at the time:

> Let nobody scorn the elements of grammar as unimportant. Granted, it is no great achievement to distinguish consonants from vowels and semi-vowels. But seeing that the immense subtlety of these matters will become obvious to those entering into this almost sacred discipline, boys, even with their limited capabilities, will be able to sharpen their minds and make use of the most esoteric disciplines of learning.
>
> 100 A.D. (Quintillian) 314:I.iv.6

Throughout the classical and medieval periods phonetic analyses were common, but, in the manner of the modern reference grammar, they were put at the beginning of the texts. In general, the Renaissance and seventeenth-century grammarians followed the same arrangement, but, as we have seen, they tried to reinforce this by other means. As

well as directions based on comparison between languages, there were analyses of the articulatory movements required. Petrus Ramus, for instance, grouped together [ɑ] [ɛ] [i] as front vowels, commenting that the mouth was open and the tongue close to the palate. He added that the mouth was open wide (magno rictu) for [a], closed a little (minora rictu) for [ɛ], and that the smallest opening (minimo rictu) produced [i].[529:10] The grammars of the following century went into considerable detail. For instance, Oudin remarks of the bilabial fricative [ɸ] in Spanish:

> The first is b which is written indifferently for the consonant v.... They both have the same pronunciation, which is, however, unlike the French b or v which are noticeably different. But it resembles the German w or the Gascon b. To pronounce them properly, one must be careful not to allow the lips to close, but to leave a breathing space between them.
>
> 1660 (Oudin) 638:2

Other grammars, like Cooper's Grammatica linguae anglicanae,[657] provided tables from which the mouth movements necessary could be worked out by the pupil.

The first application of the nineteenth-century science of phonetics was that of Trautmann, who used it in teaching French, English and German in 1884, a move that was welcomed by the Direct Method movement. In his manifesto of the Direct Method,[909] Viëtor pointed out the absurdity of taking a word like schwarz and treating it as if it had seven sounds instead of the five it really has, just because there are seven letters.[909:4] The attitude of the movement is best summed up in the words of Rambeau:

> The instructor of French at school or college can not do without phonetics, if he really intends to teach modern French, and this he is generally expected to do, as far as I know, i.e. not alone to teach something or much about modern French.
>
> 1893 (Rambeau) 924:321

Practice in the early twentieth century remained indefinite. But among those teachers who resorted to phonetics to teach pronunciation considerable emphasis was laid on visual demonstration. Jespersen, for example, used charts which depicted the way in which the speech organs worked, and the vowel trapezium of Daniel Jones became a familiar tool in many classrooms. By the late nineteen-thirties, procedures like the following were not unusual:

> 1° Laws of speech are learned from the beginning, with special emphasis on pitch and intonation.
> 2° Letters are shown on the blackboard and the children are taught pronunciation by watching the teacher....
> 3° They are taught breathing exercises and tongue gymnastics.
> 4° ...The correct position of the tongue is shown for each letter of the alphabet.... Drawings are shown on the board illustrating the tongue, teeth, hard and soft palates and the part each plays in forming the sounds.
>
> 1937 (Powers & Hetzler) 1109:3

This had already been endorsed by Palmer[1082:51] and had been recommended by the International Phonetic Association.

Matters remained thus until after the Second World War when phonology began to play its part in the classroom. A similar division of opinion to that of fifty years before developed over the merits of introducing the formal jargon of phonology into the classroom. The idea of system became important, displacing the previous techniques of dealing with sounds in isolation:

> Comparisons of phonemic structures, unless supplemented by complete and accurate allophonic and phonetic characterisation, will tend to blur precisely those differences between phonemes of different systems. If this is allowed to happen, then phonemics will influence the teaching of pronunciation in the sense that one settles for a practical level of comprehension without ever attaining the pronunciation of a native speaker.
>
> 1954 (Politzer) 1209a:27

It is noticeable that though phonetic analysis lost pride of place, it was still regarded as an essential tool in learning the sounds themselves. In practice phonemes and their chief allophones were grouped to facilitate their recognition as separate entities and, in courses that took in the written language, they were connected with their written representation.

The phonologists also drew attention to the matter of juncture, i.e. the clusters of sounds that are accepted in the various languages. While some teachers tried to trick pupils into pronouncing these groups correctly (vide §3.1.2), others preferred to discuss such problems with their pupils. This became especially important in teaching English, a language rich in consonant clusters to Spanish speakers, for instance.[1325:18] Part of this problem concerned distribution of sounds. It was found that sounds which are quite possible for some speakers at certain positions in the word were impossible in others, e.g. the sound [ŋ] is never initial in English, but quite common in this position in Maori.

In dealing with the above difficulties, it was found that an explanation of general articulation habits, on which these phenomena rested, was useful. Léon, for instance, spends much time contrasting the methods of attack usual in French with those in English and

German.[1328a] In doing this he pays equal attention to both the receptive and productive aspects of the sounds. His aim is to teach a few simple rules or customs so that the whole system of pronunciation will become clear to the pupil.

Despite the importance of phonology during the nineteen-fifties and sixties, it is clear that phonetics was not abandoned, but its utility was redefined in the light of the principles of phonology.

It will be obvious that pronunciation has been the Cinderella of language-teaching, largely because the linguistic sciences on which its teaching rests did not achieve the sophistication of semantics, lexicology and grammar until the nineteenth century.

Now we shall see how the knowledge of words, grammar and sounds have been transmuted into speech skills.

PART II

MAKING THE LANGUAGE A HABIT

The process of presentation is concerned with introducing the systems of the language, not with refining the skills of utilising them. On the other hand, by repetition one builds on the knowledge imparted, trying to establish the four skills of listening, speaking, reading and writing. It has been usual for teachers to group the first two together, under the heading of speech, and treat reading and writing separately.

Techniques of repetition, like those of presentation, are chosen in accordance with the educational aims of the period. Thus, in periods when instinctive language behaviour was the aim of teaching, inductive methods were used. But when language was treated as a sum of logical principles, it was taught and drilled through grammatical analyses. Thus, during the classical period, Renaissance and modern period, languages were usually drilled so that, even if one could not repeat a grammar rule, one could use the language; and during the other periods, a learner could regurgitate grammar, in spite of his inability to use the language as a means of communication.

It is not, however, true to say that one approach excluded the other. Thus, during the Middle Ages, the conditions of life in the monasteries demanded the inculcation of speaking skills. During the Renaissance, deductive approaches persisted for two reasons. The first was a determined effort to stamp out medieval Latin and return to the stylistic conventions of the classics. The second was the increased importance of the vernaculars. They were coming of age, and, by absorbing much of the point and exactness of the classical languages, were being made into instruments subtle enough to displace

Latin from scholarly literature. During the twentieth century, deductive approaches persisted even into the nineteen-sixties as a result of the ubiquitous book and the sudden pressure on the world's educational systems as the number of skilled teachers failed to keep pace with the expanding school population. In an effort to conceal their deficiencies, the teachers were forced to rely on the book and aim at a written command, which demanded less of them.

CHAPTER 4

Speech

4.1 Pronunciation and Interpretation

- 4.1.1 Dictation
- 4.1.2 Minimal Pair Drills
- 4.1.3 Oral Reading
- 4.1.4 Poetry and Music

4.2 Grammar Drills

- 4.2.1 Pattern Practice
- 4.2.2 Cycles
- 4.2.3 Chria

4.3 Directed Conversation

- 4.3.1 Dialogues or Colloquia
- 4.3.2 Drama
- 4.3.3 Free Conversation and Comédie spontanée
- 4.3.4 Games and Projects

> Never be afraid to speak because you fear to express your ideas rather awkwardly. Every time you give utterance to strange sounds adds to your knowledge of pronunciation, and lessens your bashfulness, by giving you increased confidence in yourself.
>
> 1845 (Butler) 810:7

The primeval form of language is speech, a fact taken as first principle by the Natural Methodists and by those who directed language-teaching research in the first half of the twentieth century. Though not enunciated as such, this same attitude guided modern language-teaching during the Renaissance and Greek teaching during the classical period. But the literary preoccupations of the other periods caused teachers to relegate speech to second place.

Teaching of speech falls into three broad divisions: teaching the sounds peculiar to a language; teaching the grammatical and phonological structure; and conditioning the pupil to use his skills with ease.

4.1 Pronunciation and Interpretation

Although there is an important difference between the productive skills and receptive skills of pronunciation, in practice it has been unusual to recognise that they can be separated. Though the teaching of interpretation of speech has never been regarded as a unitary process, yet it was left to modern phoneticians to divide the act of comprehension into discrimination of sounds, recognition and understanding of the whole.

It is therefore not surprising that the traditional techniques used by teachers in drilling phonetic skills, are directed at both perception and pronunciation. The exercises in question can be

grouped under four heads: dictation, minimal pair drills, oral reading and songs.

4.1.1 Dictation

Dictation is one of the few exercises consistently employed in language-teaching. Until the end of the Middle Ages, it was the teacher's only recourse to ensure retention, there being few textbooks from which the pupils could rework their lessons. In fact, one of the aims of dictation was the verbatim reproduction of the original text with the teacher's commentary. Since the Middle Ages, however, it has merely aimed at teaching the abilities of interpreting the foreign language and of writing it.[1010:78] Ability to speak the language, even haltingly, was taken as a natural prerequisite.

The Direct Method added a refinement to the technique: 'Phonetic dictation is very stimulating to the pupils and serves as a useful test of their acoustic powers...,' wrote Sweet in 1898.[936:46] Passy reported good results when he replaced translation by this exercise.[in 58:62] Later, however, teachers considered that difficulties with the script and the stringent discipline it imposed on the normal pupil's ear made the exercise too difficult.[1053:54] For other reasons phonetic dictation was never fully accepted by the teaching profession: its aim was thought to be too narrow. Spelling was considered a legitimate aim of the dictation exercise, and this was the element that phonetic dictation removed:

> Indeed the teacher of English as a foreign language in America almost always finds that many of the errors made by students are due to confusion about the orthographic system. We suggest that dictation is one very effective way of correcting such errors: for the student who has learnt the sounds before going on to the writing system, it will form a logical first step.
>
> 1961 (Sawyer & Silver) 1290:35

The development of Programmed Learning focussed attention on dictation as a conditioning process in language-learning. It was used as a formal repertoire which conditioned sound discrimination.[1326:283] It became essentially a transitional exercise that could lead to ability in either writing or listening ability.

4.1.2 Minimal Pair Drills

Phonetic pattern drills had a double purpose: they served to condition the receptive faculties of the pupil first, and then as material for conditioning production of phonemes.

During the nineteen-fifties and sixties the commonest drill was the minimal pair. This consisted of two words that differed in one phoneme only: by repeated listenings, the pupil was conditioned to perceive the differences; then by repetitions supervised by the teacher, he practised pronunciation of the sounds. In its simplest form, the drill consisted of juxtaposed sets of words: for instance, heat, hit; beat, bit. But in the advanced forms of the drill, which were necessary to ensure that the pupil could up and reproduce the contrast in normal speech, the contrasting words were put into sentences under different degrees of sentence stress and accent. In this way the pupil was accustomed to the various realisations of a foreign phoneme. Though made popular by the language laboratory, the idea had a precursor in the seventeenth century. In his Grammatica linguae anglicanae (1685),[657] Cooper hit on a technique of contrasting sounds by matching: 'So if the short sounds are properly matched with the long, there will be no mistake, no difficulty, thus: wan/wasp; wen/wane; win/wean; ween/wee.'[657:8] But it is clear that

Cooper had no inkling of the utility of his idea in constructing drills, as he uses it merely for illustration.

On a much less scientific plane, many modern language teachers borrowed tongue-twisters from vernacular children's games. These are sentences which are deliberately difficult to pronounce: 'She sells sea shells on the sea shore,' for instance. Introduced at a late stage, these were intended to ensure that both perception and production were well learned. Something of the sort existed during the classical period. As a stage in learning the alphabet, Greek and Roman school-masters used to have their pupils repeat strings of nonsense syllables as fast as possible in order to limber up their vocal organs. Then the same thing was done with strings of nonsense words.[123:213]

Drills embodying phonological patterns were not found until after the Second World War. While many teachers constructed drills using the same intonation pattern throughout, others used a contrastive technique. One could either contrast the different intonations possible in the same sentence,[1328a:81] or use an expansion technique by which a simple sentence is lengthened and the intonation of each member changes:

Je ne lis pas.↓
Je ne lis pas↑ les journaux français.↓
Je ne lis pas↑ les journaux français↑ quand je voyage.↓
Je ne lis pas↑ les journaux français↑ quand je voyage↑
à l'étranger.↓

1964 (Léon) 1328a:84

In languages like English this aspect of phonological drill was considered important as contrasting intonations can alter the meaning of the sentence:

> In some cases a wrong intonation can make nonsense out of a tag question. For instance the two utterances:
> It's a 'nice `day to/day, 'isn't it, <u>and</u>
> It's a 'nice `day to/day, `isn't it,
> the former could be used only during a trunk telephone call in referring to the weather at the other end of the line--or in some similar situation; in normal conversation, the speaker can see for himself that the weather is fine, and must therefore use the second intonation.
>
> 1955 (Hingston) 1249a:251

4.1.3 Oral Reading

The ancients were suspicious of any 'silent' use of language, be it musing, praying, or even reading.[322:VI.iii] In the schoolroom, reading, though necessarily concerned with content, was directed to the skills of speech and delivery, as these were an important part of the skills of the orator. Punishment held a large place in such teaching. Plautus has one of his characters warn a pupil: 'And when you read a book, if you trip over a single syllable, your hide will look as stained as a wet-nurse's apron.' (Bacchides 433-434) Even allowing for the comic writer's exaggeration, oral reading was an extremely important facet of literary production, and for poets, the first public reading, was equivalent to publication.[311:22]

During the Low Latin period and the Middle Ages, reading kept its importance in the classroom. Ausonius warns his nephew that most of his literary study would be done orally, even remarking that this contributed to understanding. This was not unnatural, as classical poetry was never meant to be read silently:

> Homer and the delightful books of Menander will be your concern. You will bring life to innumerable verses with your skilled accent, and the flexions of your voice. Feel the emotion as you read. The shape of the sentence will show its meaning and pauses will give vigour to limping verses.
>
> ?300 A.D. (Ausonius) 315 (Liber Protrepicus 50)

During the Middle Ages it seems that even the Scripture was studied out loud, Bede remarking that Scripture occupied both mind and tongue.[347:659]

By this time, the oral tradition of the Classics was long since dead and there were endless discussions over the rights and wrongs of pronunciation. One bemused monk remarked the difference between the rulings of Priscian and the reading customs usual at this time, in an attempt to 'correct' the situation.[384:399] Judging from similar complaints during the Renaissance, it seems that the efforts of medieval scholars did little to stabilise pronunciation in reading.

From the Renaissance until the twentieth century, oral reading was usually taken as a propaedeutic to memorisation work, an attitude which reached its zenith during the eighteenth century, and continued during the nineteenth and into the twentieth. Breul, like most of the early Direct Methodists, conceived reading as a means to teach sentence rhythm and intonation.[1004:20] Other pundits were inclined to regard it as a test of comprehension. Rouse notes that 'reading itself is generally a sufficient test. Neither Latin nor any other language can be properly read aloud, with due emphasis and proper phrasing unless it is understood.'[989:107] Later experimentation tended to confirm this hypothesis. Gurrey added a caution that skill in foreign-language reading often depended on first attaining fluency

in the mother tongue, the abilities required being of the same order in both languages.[1228:97] The only person to challenge the common opinion was West: 'Reading aloud tends to establish a direct path between the eyes and the voice without disturbing the brain at all.'[1223:76] Despite this dampening opinion, the position of oral reading was little modified during the mid-twentieth century.

4.1.4 Poetry and Music

Learning and reciting passages of poetry and prose and reciting them is an almost prehistoric means of introducing pupils to the rhythm of their native language, but was applied to western languages only when the Romans started learning Greek. The primary purpose of learning poetry was to instil a sense of style and rhythm. The place of rhetoric in ancient society demanded that everything learned by heart was tested not in writing but aloud. Even more important, prose in both classical languages was composed according to metrical criteria, certain rhythms being forbidden at the cadence points in the sentence. But the most important function of poetry in the classroom was to ensure correctness in accentuation patterns. As the rules for pronunciation had been deduced on a metrical basis, skill in verse recitation assured that he pronounced correctly.

To a certain extent these ancient aims have not been abandoned:

> Properly used, English verse has two important properties for oral training. The first is that it normally follows in its rhythms the natural inflections of the voice.... The other is that it sticks in the memory, and any piece of correct English which remains in the learner's head is surely a valuable acquisition for him.
>
> 1958 (Cartledge) 1252:67

In classical languages the rhetorical motivation for learning poetry remained until the late seventeenth century, to return during the twentieth century under the stress of attempts to apply the Direct Method to classics teaching. In modern languages, considering the techniques of composition were different, verse recitations never shared the same goals, being restricted solely to cultural aims and to 'getting the feel of the language.'

Music and songs became an integral part of language-teaching during the Middle Ages. The first introduction of many pupils to Latin was given in the 'Song School', or school of liturgical music. After the rhythm and flow of the language had been drilled by plainchant, the pupil began the formal study of Latin. From a rather ambiguous reference to nenia in the Fecundia Ratis[382:2] it seems that songs were occasionally used in the secular classroom. Certainly they were not unknown during the Renaissance.

One of the most popular language-teaching songs, it seems, came out of Clenardus's school at Praga. According to his own account, this song, which dealt with greetings, was originally a dialogue that had been taught as such in the school. It is not clear when it was set to music, or by whom. The most probable explanation of its appearance in a musical guise is that it had been learned in a sing-song fashion and the tune had developed of itself. Clenardus remarks with some amusement that even the muleteers of the city sang it and that its first words, Heus puer, became a normal form of greeting among all social classes.[512:305-6]

Information on other uses of the idea before the twentieth century is slim, and the formalistic turn language-teaching took would lead one to suspect that such levities as music were not in favour. Owing to the cultural content of the twentieth-century modern language course, interest in songs revived. Folksongs were especially common in the classroom, special arrangements even being made for school use.[1285] Later improved marketing procedures for records and tapes brought the popular song into favour, despite the enmity of musical purists. This was important as folksongs often use a slightly archaic form of speech and distort the natural rhythm of the language. The best popular songs do not, and present a colloquial standard. As with poetry, the mnemonic qualities of song, which adds a tune that is more easily remembered, were seen to act as a prop for the words.

4.2 Grammar Drills

Grammar drills fall into three types: pattern practice, which can appear either as a list of sentences with identical structure but different words, or as the substitution table; the cycle, based on describing a process; and the chria, a group of sentences in which one manipulates all the possible flexional forms of the paradigm to be practised. All three types can be found in Renaissance textbooks and the second two date back to classical times.

4.2.1 Pattern Practice

Pattern practice first appeared, not in the late nineteen-forties, as was often claimed, but by the early fifteen-hundreds. During the first half of the twentieth century it was the development of the language laboratory that focussed attention on this group of

Table of Greetings from Duwes, G.

Introductorie for to lerne French[488]

Copy in the Houghton Library, Harvard

This table, printed at the beginning of the book, sets out normal greetings and the proper way of replying to them. There is a change of speaket at Et. Like the majority of Renaissance tables this one is not printed in a box, and, because of lack of room on the page, is not spaced in the modern fashion. The interlinear translation above the line is a peculiar feature of Duwes's tables. Notice an error due to layout in this table: vo9(vous) is unnecessary as the following column gives the full range of possible pronouns. It seems from the admissible pronouns that the scope of the table took in general wishes for good fortune.

The facing page is included as it show how interlinear translation was used in text.

Salutatyons in frenche / whiche may be conuered two manerr wayes / as whan ye saye in Engylsche / God gyue you good morowe / ye may saye / Good morowe gyue you god / as ye shall se here folowynge.

		Good morowe	
		Bon iour	
		Good yere	
		Bon an	
		Good euenyng	
		Bon vespre	
		Good cuyn	
		Bon soir	
		Good nyght	
		Bonne nuyt	
		Good meryng	
		Bon encontre	
		Good iope	
		Bon ioie	
me		Good lyfe and longe	me
Me		Bõne vie et lõgue	Me
the		Good fortune	the
Te		Bõne fortune	Te
God	hym gyue	Good prosperyte and to you	him gyue god.
Dieu	Luy doit	Bõne prosperite Et a vo⁹	Luy doit dieu.
vs		well to prospere	vs
Nous		Bien prosperer	Nous
you		Good luche	you
Vous		Bon heur	Vous
them		Good begynnyng	them
Leurs		Bon cõmẽcement	Leurs
		Good meane	
		Bon moien	
		Good ende / & well to fynysche	
		Bon fin / ou bien acheuer	
		well to lyue / well to dye	
		Bien viure / bien mourir	
		Good helthe	
		Bonne sante	
		Paradyse at the ende	
		Paradis en la fin	
		The hole / or the fulfyllyng	of your desyres.
		Lecier / ou lacomplissemẽt de vos desirs.	

God keye / god blesse / god saue / god gyde you /
Dieu garde / dieu benie / dieu saune / dieu vous cõduye /

Dieu

god be within / god be your helpe / god be wyllynge to
Dieu soit ceans / dieu vous soit en aide / dieu vous veulle
helpe you / god keye you from yuell and trouble / I bydde you
aider / dieu vous garde de mal et dẽcombrier / Adieu vous
farwell / god be with you / I take my leaue of you / farwell tyll
dis / adieu soies / adieu sans adieu / adieu iusques
we se agayne.
au reuoir.

The generation of colours / with the blason of them.

Colour is lyght incorporate in a
Oulleur est lumiere incorporee en vng
body visyble / pure & clene. There ben two dyf-
ysyecrit / pur et net. Il y sont deux dif
ference of ysyecryues / the one is pure sepa-
ference de ysyecrity / lung est pur sepa-
rate of erthylynesse / and the tothyer is spotted by the same /
re de terrestreyte / et lautre est conquiny par icelle
and myxed lyght is deuyded in four ptes / that is to say /
et mixtiony lumiere est quadripartite / cest a dire /
clere: darke plentuous or scant / whiche is to vnderstãde
clere / obscure / habondãte et rare / qui est a entendre
great or small. wherfore it appereth that thre
grande ou petite. Pourquoy il appert que trois
thynges dothe cause the essence of whytnesse / that is to say /
choses causent lessence de blancheur / cest a scauoir /
clerenesse with habundaunce of the same / and a body visyble clene &
clarte auec multitude dicelle / et vng ysyecrit pur et
pure. And thre thynges lykewyse ben cause of
net. Et trois choses semblablement sont cause de
blacke colour / it is to say / lyght / darke with
couleur noir / cest a scauoir / lumiere / obscure / auec
fearsnesse of it / and perspecryue vnclene. And by this is
paucite dicelle / et perspectif impur. Et par ce est
open the sayeng of Arystotell / and of Auenrois / whiche haue
esclarcy le dict Daristote / et de Auenrois / qui ont
put blacknesse for ꝓpuation / and whytnesse for
mis noircheur pour priuacion / et blancheur pour
habi-

techniques. It was clearly not realised that the researchers were merely duplicating work already done:

> An excellent example of using the equipment to the best advantage is found in the progressive refinement of linguistic practice culminating in what we call pattern practice. This was developed in the late forties and early fifties largely by J. Donald Bowen and Robert Stockwell.
>
> 1964 (Hocking) 1324:33

An early use of this tool of the language laboratory was in the Colloquia of Erasmus with this passage on affectionate greetings to wife or sweetheart:

Salve
- mea Corneliola
- mea vita
- mea lux
- meum delicium
- meum suavium
- mel meum
- mea voluptas unica
- meum decus
- meum corculum
- mea spes
- meum solatium

1524 (Erasmus) 472:629

Printers of the time did not set such tables in boxes, as became the custom in the twentieth century, preferring to reproduce the hand-drawn bracket. As during the twentieth century, one of the aims of the substitution table was teaching vocabulary and its integration into the sentence. Thus in the Erasmian table, a pupil who knew Ave and Vale as well would have no difficulty in commuting them without mistaking their construction.

About the same period, substitution tables began to appear in modern language texts. In the Introductorie for to lerne French of Gilles Duwes (1534?), a table of greetings is printed, with some

Paradigm from Duwes, G.

Introductorie for to lerne French[488]

Copy in the Houghton Library, Harvard

With shorter sentences, Duwes could afford to space his columns. If one starts at the pointing hand, one can read right across the page. The colophon mark below the word pourquoi requires the pupil to omit it until it reappears on the last line.

¶ The Indicatyue present

	I haue	
☞	Iay	
	Haue I	Great desyre
	Ay ie	Grant desir
why	Haue I	
Pourquoy	Ay ie	
	I haue nat	
¶	Ie nay pas	
	Haue nat I	Great desyre
	Nay ie pas	Grant desir.
why	Haue nat I	
Pourquoy	Nay ie pas	
	Thou hast	
☞	Tu as	
	Hast thou	Good appetyte
	As tu	Bon appetit
why	Hast thou	
Pourquoy	As tu	
	Thou hast nat	
¶	Tu nas pas	
	Hast thou nat	Good appetite
	Nas tu pas	Bon appetit.
why	Hast thou nat	
Pourquoy	Nas tu pas	
	He hath	
☞	Il a	
	Hath he	Sorowe
	A il	Deul
why	Hath he	
Pourquoy	A il	
	He hath nat	
¶	Il na pas	
	Hath he nat	Sorowe
	Na il pas	Deul.
why	Hath he nat	
Pourquoy	Na il point	

Plu

¶ The plurell nombre.

	we haue	
☞	Nous auons	
	Haue we	Ioye
	Auons nous	Ioie.
why	Haue we	
Pourquoy	Auons nous	
	we haue nat	
¶	Nous nauõs mie	
	Haue nat we	Ioye
	Nauõs no⁹ mie	Ioie.
why	Haue nat we	
Pourquoy	Nauõs no⁹ mie.	
	ye haue	
☞	Vous auez	
	Haue ye	Right
	Auez vous	Droit
why	Haue ye	
Pourquoy	Auez vous	
	ye haue nat	
✗	Vous nauez point	
	Haue ye nat	Right
	Nauez vo⁹ point	Droit.
why	Haue ye nat	
Pourquoy	Nauez vo⁹ point.	
	They haue	
☞	Ilz ont	
	Haue they	Shame
	Ont ilz	Honte
why	Haue they	
Pourquoy	Ont ilz	
	They haue nat	
✗	Ilz nont pas	
	Haue they nat	Shame
	Nont ilz pas	Honte.
why	Haue they nat	
Pourquoy	Nont ilz pas.	

K. ii. The

unnecessary duplications which show that he was not sure of his tool. In paradigm tables, Duwes tries to vary the drill as much as possible. If one starts at the pointing hand one can read across the page. The colophon mark below the word pourquoi requires the pupil to omit it until it reappears on the last line.

Despite early isolated cases like that of Duwes, integration into the dialogue exercise was to become the most striking feature of the Renaissance table. By the end of the sixteenth century, substitution tables were in very common use, with some obvious structural awareness. In the fifteen-seventies Claude de Sainliens wrote an immensely popular series of Roman language grammars for the English public. Though the Erasmian type of table is the most common in these books, De Sainliens introduced the idea of multiple choice on both sides of the bracket:

Sçavez-vous parler Parlez-vous bon	François Latin Anglois Italien Espagnol Aleman Escossois

1576 (De Sainliens) 544:15

In the hands of De Sainliens the table developed a notable freedom in structural terms, and use of an English translation on the facing page served to highlight cases where a single item in one language may require the use of different equivalents in the other language. Tables were used extensively in all his grammars and were all integrated into dialogues.

Paradigm from

Gras, P. Méthode aisée pour apprendre la langue grecque 666:70

Copy in le Petit Séminaire de Québec

This is a table of contracted Greek verbs, i.e. those with α, ε, or o, at the end of the stem. Both the theoretical full forms and the normal contracted forms are shown. The stem, minus the final vowel, is outside the bracket, while the rest of the words are under the bracket. Equivalent Latin forms are added as a key.

	Indicatif.	Subjonctif.	Optatif.
Préf. ὦ	φιλ { εω, εεις, εει, ω, ῶις, ῶι. amo, as, at. εομεν, εετε, εουσι. ῶμεν, ῶτε, ῶσι.	ἐὰν φιλ { εω, εις, ει, ω, ῇς, ῇ. amem, es, et. εωμεν, εητε, εωσι. ῶμεν, ῆτε, ῶσι.	εἴθε φιλ { εοιμι, εοις, εοι, οῖμι, οῖς, οῖ, amem, ou amarem. εοιμεν, εοιτε, εοιεν. οῖμεν, οῖτε, οῖεν.
Imparf.	εφίλ { εον, εες, εε, ουν, ους, ου. amabam, as, at. εομεν, εετε, εον. ῶμεν, εῖτε, ουν.		
Préf. ῶ	τιμ { άω, άεις, άει, ῶ, ᾷς, ᾷ. honoro, as, at. άομεν, άετε, άουσι. ῶμεν, ᾶτε, ῶσι.	ἐὰν τιμ { άω, άῃς, άῃ, ῶ, ᾷς, ᾷ. honorem, es, et. άωμεν, άητε, άωσι. ῶμεν, ᾶτε, ῶσι.	εἴθε τιμ { άοιμι, άοις, άοι. ῴμι, ῷς, ῷ, honorem, ou honorarem. άοιμεν, άοιτε, άοιεν. ῷμεν, ῷτε, ῷεν.
Imparf.	ἐτίμ { αον, αες, αε, ων, ᾶς, ᾶ. honorabam, as, at. άομεν, άετε, άον. ῶμεν, ᾶτε, ων.		
Préf. ὸω	Δηλ { όω, όεις, όει. ῶ, οῖς, οῖ. manifesto, as, at. όομεν, όετε, όουσι. ῶμεν, ῶτε, ῶσι.	ἐὰν Δηλ { όω, όῃς, όῃ. ῶ, οῖς, οῖ. manifestem, es, et. όωμεν, όητε, όωσι. ῶμεν, ῶτε, ῶσι.	εἴθε Δηλ { όοιμι, όοις, όοι. οῖμι, οῖς, οῖ, manifestem, ou manarem. όοιμεν, όοιτε, όοιεν. οῖμεν, οῖτε, οῖεν.
Imparf.	Δηλ { ουν, ουες, ουε. ουν, ους, ου. manifestabam, as, at. ούομεν, ούετε, ουον, ῶμεν, ῶτε, ουν.		

Le Duel des verbes circonflexes se forme comme celui des Barytons, & se contracte à l'ordinaire.

Remarquez qu'il n'y a que le présent & l'imparfait de chaque mode & du participe qui reçoivent contraction.

CIRCONFLEXES ACTIFS.

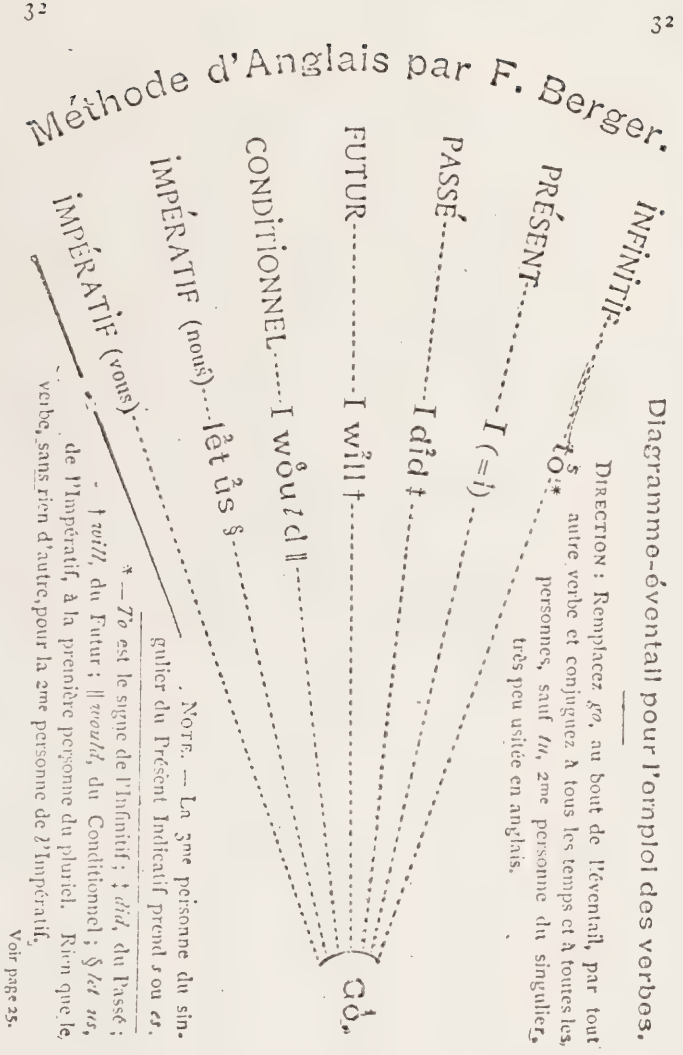
Imperatif.	Infinitif.	Participes.
φιλ { εε, εέτω, ει, εέτω, ατω, ατω. εέτε, εέτωσαν, εῖτε, εέτωσαν.	φιλ { έειν. εῖν. amare.	φιλ amans { έων, έοντος. ῶν, οῦντος. εῦσα, εούσης. ῶσα, ούσης. εον, έοντος. οῦν, οῦντος.
τιμ { αε, αέτω, α, άτω. honora, ato. άετε, αέτωσαν, ᾶτε, άτωσαν.	τιμ { άειν. ᾶν. honorare.	τιμ honorans. { άων, άοντος, ῶν, ῶντος. άουσα, ούσης, ῶσα, ούσης. άον, άοντος. ῶν, ῶντος.
Δηλ { οε, οέτω, ου, έτω. manifesta, ato. όετε, οέτωσαν, οῦτε, έτωσαν.	Δηλ { όειν. οῦν. manifestare.	Δηλ { όων, όοντος, ῶν, ῶντος. ούσα, ούσης, ῶσα, ούσης. όον, όοντος, οῦν, οῦντος.

Paradigm from Berger, F.

Méthode d'anglais[968:32-33]

Copy from le Petit Séminaire de Québec

This is an early twentieth-century realisation of the technique in the preceding table. Berger recommends that the pupil should substitute new verbs, as he comes across them for 'go' and drill them using the fan as a guide. He does not repeat the table for the past tenses formed with the past participle.



Faisons une application du diagramme-éventail, en prenant n'importe quel verbe, régulier ou irrégulier. Pour cela, il suffit de remplacer le verbe gō qui se trouve à l'extrémité de l'éventail, par le verbe que l'on veut conjuguer.

Prenons d'abord un verbe régulier tō lŏve, *aimer*.

INFINITIF. Tō lŏve Gŏd, *aimer Dieu.*
PRÉSENT. Hē lŏves his mŏth'ĕr, *il aime sa mère.*
PASSÉ. I did lŏve* hĕr, *je l'ai aimée.*
FUTUR. I will lŏve hĕr ăl'wăys, *je l'aimerai toujours.*
CONDITIONNEL. I wŏuld lŏve yŏu still, if yŏu were† good, *je vous aimerais encore, si vous étiez sage.*
IMPÉRATIF. Let ŭs lŏve Vir'tue, *aimons la vertu.*
IMPÉRATIF. Lŏve mē ă little, *aimez-moi un peu.*

Autre exemple avec le verbe irrégulier tō gō, *aller.*

INFINITIF. I like tō gō thĕre, *j'aime à y aller.*
PRÉSENT. I gō tō Lŏn'dŏn, *je vais à Londres.*
PASSÉ. I did gō thĕre, *j'y suis allé.*
FUTUR. I will gō sōon, *j'irai bientôt.*
CONDITIONNEL. I wŏuld gō tō New York with yŏu, if I cŏuld, *j'irais à New York, avec vous, si je pouvais.*
IMPÉRATIF. Let ŭs gō tōgĕth'ĕr, *allons ensemble.*
IMPÉRATIF. Gō without'mē, *allez sans moi.*

Pour les autres personnes, employez le Diagramme.

Note.—Le signe du Passé, *did*, ne peut être employé avec les verbes auxiliaires qui ont leur propre Passé. Voir page 35.

---

* Pour I lŏved. En employant pour le Passé, *did*, l'élève n'a pas à se préoccuper si le verbe est régulier ou irrégulier.— † Wĕre est le Passé pluriel de tō bē, *être.*— ‡ Cŏuld est le Passé de căn, *pouvoir.*

Outside dialogues substitution tables were almost completely confined to the illustration of paradigms. It was the German humanists who applied it to adjectives:

So we say:

$$\text{ein}\begin{cases}\text{gelerter}\\ \text{gelerte}\\ \text{gelertes}\\ \text{gelerts}\end{cases}\ (\text{oder})\ \begin{cases}\text{Man}\\ \text{Fraw}\\ \\ \text{Thier}\end{cases}\ \text{but}\ \left.\begin{matrix}\text{der}\\ \text{die}\\ \text{das}\end{matrix}\right\}\ \text{gelert}\ \begin{cases}\text{Man}\\ \text{Weib}\\ \text{Thier}\end{cases}$$

1573 (Albertus) 530:51

The logical development is illustrated by the page photographed from a Greek grammar by P. Gras:[666] the stems are printed once and the endings are under the bracket. This recalls the method Brinsley recommended of learning flexions by omitting the stem (vide §2.2.2). It was this custom which probably gave rise to the curious tables in Alexander Gill's Logonomia anglica in which Latin endings are separated from their stems and bracketed to translate English pronouns:

Ego illos^{um} accuso, quos^{em} scio affines^{m} esse culpae

$$\text{I akkuz}\begin{cases}\text{him}\\ \text{them}\end{cases}\begin{cases}\text{whum}\\ \text{which}\\ \text{that}\end{cases}\ \text{I know tu bi gilti.}$$

1621 (Gill) 581:57

The pattern drill was first divorced from the substitution table by Samuel Hoadly, a contemporary of Locke. His Latin grammar, though published in 1683, has a nineteenth-century ring to the title: The Natural Method of Teaching.[652] Hoadly distinguished ten 'phrases' (in twentieth-century terms, 'types of structure) in Latin, all of them based on the simple sentence. Though, at times, the English the pupil is asked to translate will seem to differ considerably from the model given him, he is required to stay within the structure dealt with in the chapter. Hoadly deliberately avoids the term 'translation',

Page from

Grammaire française pour servir d'introduction à la langue latine[757:46-7]

Copy in le Petit Séminaire de Québec

Two substitution tables in more-or-less the modern format. They are integrated into the text and they are the only tables in the book. A notable feature is the capsule grammatical analysis which appears in the two columns on the right of each table.

de désir ; la phrase-sujet de narration, la phrase-sujet de désir.

La phrase-objet et la phrase-sujet de narration ont lieu, quand le verbe principal rapporte simplement la chose :.... *Je crois qu'il viendra : il est certain qu'il viendra.*

La phrase-objet et la phrase-sujet de désir ont lieu, quand le verbe principal marque le désir que la chose se fasse ou ne se fasse pas :....*Je veux qu'il vienne ; il est nécessaire qu'il vienne.*

NOTE. Tout ce qu'on dira de la phrase-objet, doit s'entendre de la phrase-sujet.

Phrase-objet de narration.

REGLE I. La phrase-objet de narration se lie au verbe principal par la conjonction *que* mise immédiatement après : ....Je crois *que* votre père vient....Il est certain *que* votre père vient.

II. Si le verbe principal est sans négation, le verbe-objet se met à l'indicatif ou au conditionnel : mais il se met au subjonctif, si le verbe principal est accompagné d'une négation :....Je crois qu'*il vient*....Je croyois qu'*il viendroit*....Je ne crois pas qu'*il vienne*.

III. Si la phrase est interrogative, le verbe-objet se met à l'indicatif ou au conditionnel, si l'on s'informe simplement de la chose : mais il se met au subjonctif, si l'interrogation est mise pour marquer quelque mouvement de l'ame, comme de doute, de surprise, &c.

A quel temps du Subjonctif faut-il mettre le Verbe-objet, si la phrase est négative ?

Verbe principal.	*Temps du Verbe-objet.*	*Rapport au Verbe principal.*	*Rapport à une autre action.*
Je ne crois pas Je ne croirai pas	qu'il vienne actuellement.	présent.	
	qu'il vienne demain.	futur.	
	qu'il vînt hier, lorsque, &c.	passé.	présent.
	qu'il vînt demain, si	futur condit.	
	qu'il soit venu hier.	passé.	
	qu'il soit venu demain, avant, &c.	futur.	passé.
	qu'il fût venu hier avant moi.	passé.	passé.
	qu'il fût venu, quand même, &c.	passé.	futur.
Je ne croyois pas Je ne crus pas Je n'ai pas cru Je n'avois pas cru	qu'il vînt.	présent.	
	qu'il fût venu.	passé.	

A quel temps de l'indicatif ou du conditionnel faut-il mettre le Verbe-objet, quand la phrase est affirmative ?

Temps du Verbe principal.	*Temps du Verbe-objet.*	*Rapport au Verbe principal.*	*Rapport à une autre action ou à une période.*
Je crois Je croirai	qu'il arrive actuellement	présent.	
	qu'il arrivoit, lorsque, &c.	passé.	présent.
	qu'il arriva hier.	passé.	présent *périod.*
	qu'il est arrivé.	passé.	
	qu'il étoit arrivé avant moi.	passé.	passé.
	qu'il fut arrivé hier avant moi.	passé.	passé *périod.*
	qu'il arrivera.	futur.	
	qu'il sera arrivé, lorsque, &c.	futur.	passé.
	qu'il arriveroit actuellement, si	futur condit.	
	qu'il arriveroit demain, si	futur condit.	
	qu'il seroit arrivé, si	passé.	futur conditio.
Je croyois Je crus J'ai cru J'avois cru	qu'il arrivoit.	présent.	
	qu'il étoit arrivé.	passé.	
	qu'il arriveroit demain, hier.	futur.	
	qu'il arriveroit, si	futur condit.	
	qu'il seroit arrivé, si	passé.	futur conditio.
	qu'il seroit arrivé avant moi.	futur.	passé.

REM. Après certains verbes, tels que *croire, espérer, s'attendre*, &c. le verbe-objet se met à l'infinitif, si le sujet en est le même que celui du verbe principal : alors au lieu de *que* on met ordinairement *de* :....Je crois *partir* demain....Je me souviens *d'avoir lu*.

Phrase-objet de désir.

REGLE. La phrase-objet de désir se lie au verbe principal par la conjonction *que* ; et le verbe-objet de désir se met toujours au subjonctif :....Je désire *qu'il vienne*....Je souhaite *qu'il* ne *vienne* pas.

A quel temps du Subjonctif faut-il mettre le Verbe-objet de désir ?

REGLE I. Lorsque le verbe principal est au présent ou au futur : 1° Le verbe-objet se met au présent, pour marquer une action future par rapport au verbe principal :.... Je désire, je désirerai *qu'il vienne*. 2° Le verbe-objet se met au parfait, pour marquer une action passée par rapport au verbe principal :....Je désire, je désirerai *qu'il soit venu*.

preferring 'imitation'. His method of proceeding is best shown by the following example:

Ubi vos habitatis?	Where dwell the tribes?
Ego habito hic.	The tribes dwell here.
Familia habitat hic.	Families dwell here.

1683 (Hoadly) 652:115

In accordance with twentieth-century practice, Hoadly assumes that the pupils will have a parallel reading programme, but that they should know their accidence fairly well before beginning his course.

The substitution table seems to have disappeared for a century after Hoadly, to reappear in 1811 in a French grammar published in Montreal.[757] It seems that the tables were merely for demonstration, as the textbook is meant to give a good enough knowledge of grammar to allow a start on Latin. One feature of the tables missing from their modern counterparts is the formal analysis of the sequence of tenses that appears in the two columns on the right.

Dissatisfaction with the results and methods of language-teaching caused many to examine very closely the language-learning of children in the hope of finding some feature on which to base a new approach. One of these, an Indian civil servant named Thomas Prendergast, noticed that young children usually drill a new structure which fascinates them by playing with it and forcing as much vocabulary into it as possible. Thus was pattern practice once again rediscovered.

In 1870 Prendergast patented his 'Mastery System'. Like the Natural Method, it had no place for grammar rules; but it was a carefully graded method, easily adaptable to the pupil's rate of habit-forming. Free enterprise was forbidden until response became quite

Demonstration table from Prendergast, T.

Handbook to the Mastery System[862:92]

Copy in the Widener Library, Harvard

A table in the modern form. By multiplying the number of units in each column (18 x 19 x 4 x 13), there are 17,784 possible sentences if all columns are used. If one varies formats as he suggests in his note the possibilities are doubled.

APPENDIX II.

Diagram showing how Variations may be formed from a single sentence.—(*Vide* Paragraph 94.)

Why did you not ask him to come with two or three of his friends to see my brother's gardens?

Come to my brother's with	three of his friends . . .		
Why did you not ask him to come with	two or three of his friend's brothers] my brother's friends		
Did you not ask him to come with	my brothers' friends' brother .		his gardens.
Did you ask him to come with	two of his friend's brothers .		my garden.
Did you or did you not ask him to come	my three friends . . .		his friend's three gardens.
Why did you not come to my friend's with	two of his brothers . . .		my *brothers'* two gardens.
Did you not come to my brother's with	my two friends . . .	to see	his friend's gardens.
Did you come to my brother's with	two or three of his brothers .	to	my garden.
Come with	his two brothers . . .	to come to	my friend's two gardens.
Did you or did you not come to my friend's with]	my friend's brothers . .	to come to see	his *brother's* garden.
Why did you not ask	three of his brothers . .		my brothers' friend's garden.
Did you not ask	my three brothers . . .		my friend's gardens.
Did you or did you not ask	two of his friends . . .		his three gardens.
Did you ask	my brothers' friend . . .		his brother's three gardens.
Ask	his friend		my gardens.
Did you or did you not see	my brother		
Why did you not see	two of his brother's friends .		
Did you see	two or three of his friends .		

* These phrases apply to the second or fourth columns, but not to both of them collectively. By interchanging the words 'my' and 'his' we double the number of sentences producible by uniting any phrase of the first column with any one of the second. The third is designed to effect a combination between the phrases of the second and fourth columns.

automatic.[862:7] Speed was no object. He justified the almost endless repetition his system demanded by citing the necessity of forming language reflexes early in the course and by reminding his readers that a language once learned is easily forgotten. Prendergast, like Gouin, required the pupil to operate with an easily expandable language system, claiming that one could learn a whole language by ringing the changes on a twenty-word sentence.[862:5] For him the substitution table was a simpler way to put down the summary of a drill. He explains at length the mathematical possibilities of such a table, showing the prophet's faith in eventual acceptance. The number of sentences possible from a table can be obtained by multiplying the number of units in each column right through the table, provided that every unit can combine quite freely in the order given. Thus in the table reproduced here there are 17,784 (18 x 19 x 4 x 13) possibilities.

Though Prendergast himself never became well known, his system attained some popularity in the work of Rosenthal[956] who, unlike so many method-makers, freely acknowledged the debt. In a series of grammars that appeared at the turn of the century, he made almost exclusive use of pattern drills, worked into a conversation form. The translation was printed on the facing page. Rosenthal also seems to have been one of the first to make systematic use of sound-recordings: Edison cylinders recorded by native speakers were available with the text.

Pattern practice was slow in being accepted by the teaching profession. Its use in textbooks before the Second World War was

Page from Rosenthal, R.S.

The German language 956:82-83

Copy in le Petit Séminaire de Québec

A conversation lesson. Literal translations are given as guides. Answers to questions are formed by taking the structure that is the affirmative equivalent to the question structure and using, as far as possible, the same words.

EATING AND DRINKING.

1. What do you want to do now? (Literally: What will you now (nun) make)?
2. I should like to go to a restaurant to eat something. (Literally: I should like now to a restaurant (nach einem Restaurant) [to] go and something (etwas) eat).
3. Are you hungry (hungrig)? Yes, I am very hungry and would like to go to a restaurant. (Literally: I would like to a restaurant (to) go).
4. To which restaurant do you wish to go? (Literally: To which (welchem) restaurant will you go)?
5. Let us go to the English restaurant and dine there. (Let us (lassen Sie uns) to the English restaurant go and there dine (speisen) or (zu Mittag essen).
6. I am not hungry; I would'nt like to dine so early. (Literally: I would not like so early (so früh) to dine).
7. At what o'clock do you usually dine? (Literally: At how much o'clock (um wie viel Uhr) dine you generally (gewöhnlich)?
8. I generally dine at six o'clock. (Literally: I dine generally at (um) six o'clock).
9. Won't you dine with me? No, thanks; I am not hungry. I haven't any appetite as yet. (Literally: Will you not with me dine? No, thanks; (danke sehr). I am not hungry. I have yet (noch) no appetite (keinen Appetit).

ă fär; ā rāndom; ā shāre; ē bēt; ee seem; ī mīne; ĭ pĭn; ō nōte;

ESSEN UND TRINKEN.

ĕ'-s'n ŏont trĭn'-k'n.

1. Was wollen Sie jetzt (*or* nun) machen? (nōōn).
2. Ich möchte jetzt nach einem Restaurant gehen und etwas essen. (rĕ-stō-räng').
3. Sind Sie hungrig? Ja, ich bin sehr hungrig und möchte nach einem Restaurant gehen. (höōng'-rĭ*ch*).
4. Nach welchem Restaurant wollen Sie gehen? (vĕl'-*ch*ĕm).
5. Lassen Sie uns nach dem englischen Restaurant gehen und dort speisen (*or* dort zu Mittag essen). (shpī'-z'n tsōō mĭt'-tāg ĕ'-s'n).
6. Ich bin nicht hungrig; ich möchte nicht so früh speisen (*or* zu Mittag essen).
7. Um wie viel Uhr speisen Sie gewöhnlich? (Um wie viel Uhr essen Sie gewöhnlich zu Mittag?) (ŏōm vee feel ŏōr gĕ-vŭn'-lĭ*ch*).
8. Ich speise gewöhnlich um sechs Uhr (zĕks).
9. Wollen Sie nicht mit mir speisen? Nein, danke sehr; ich bin nicht hungrig. Ich habe noch keinen Appetit (nō*kh* kī'-n'n ä-pĕ-teet').

ŏ shŏt; ōō rōōm; ŏō fōōt; ŭ ŭrge; ū būt; ow how; oy toy.

rare, although it was taken up by some of the Direct Methodists. In an article which appeared in 1903, Charles Schweitzer (well-known for his collaboration with Simmonot) recommended drilling oral patterns in class, following them with loaded questions which would force the pupils to use the patterns and vocabulary given.[971:8] The idea then seems to have lapsed until it was found again by Harold Palmer, this time from his theory of Ergonics, which bears a distinct resemblance to Transformational Grammar. It appears that Palmer believed that the pattern drill and substitution table were his own discovery. He makes no reference to anyone else who worked in the field.

Apparently Palmer himself was ignored in the development of pattern drills for the ASTP, but, owing to the attention these World War II language schools drew, pattern drills spread to civilian textbooks. Concentration on structural problems inevitably brought about conflicts with the semantic aspect of language. At first, the problem of synonyms was an annoyance to be ignored or shrugged off. But in the early nineteen-fifties it was suggested that the habitual structures in which words appear should govern the patterns taught: 'It is important, too, that a student, when he learns a noun or adjective, should become familiar with the patterns in which that word or adjective is normally used.'[1263:v]

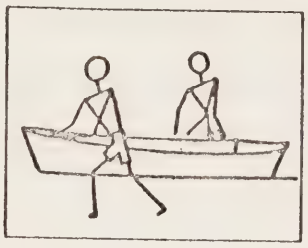
Among the difficulties in using pattern drills was ensuring that the pupil knew what he was saying, and did not stop at parrot repetition. One way of preventing mindless manipulation of patterns was adopted by the Maori Language Advisory Committee of New Zealand.[1305] In the page reproduced here, the patterns used are illustrated under the first picture. It will be obvious that the

Exercises from Waititi, H.

Te Rangatahi I 1305:44-45

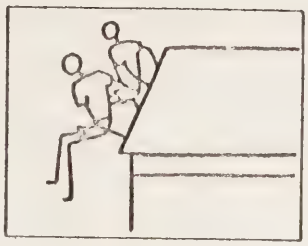
The patterns to be used are illustrated under the first pictures of each series of exercises. The only words the pupil has to know by heart are the content words, one verb and one noun for each sentence of B, and a noun for C. Thus the completion for B1 reads: 'Kei te to a Rewi kaua ko Tamahae i te tepu.' For C2 it is: 'Kei runga poti a Rewi.' The content element is underlined in each case. This the pupil is supposed to already know and to be able to commute into the structure as he drills it.

B.



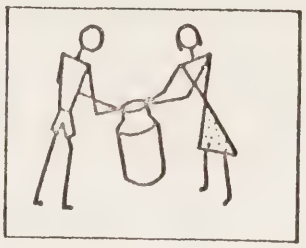
Kei te tō a Rewi rāua ko Tamahae i te aha?

Kei te tō a Rewi rāua ko Tamahae i te poti.



Kei te tō a Rewi rāua ko Tamahae i te aha?

1. Kei te tō _ _ _ _ _ _ i te _.

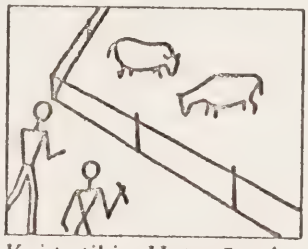


Kei te horoi a Rewi rāua ko Mere i te aha?

2. Kei te _ _ _ _ _ _ _ _ _ _.

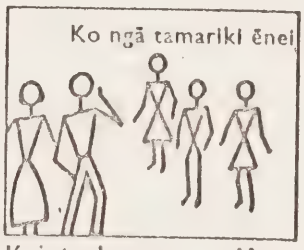
Kei te mahi a Mere rāua ko Pani i ngā aha?

3. Kei te _ _ _ _ _ _ _ _ _ _.



Kei te tiki a Hata rāua ko Rewi i ngā aha?

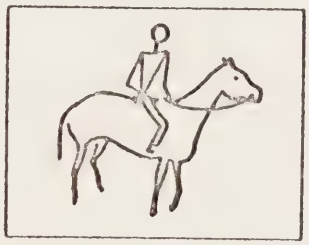
4. Kei te _ _ _ _ _ _ _ _ _ _.



Kei te karanga a Hata rāua ko Pani i ngā aha?

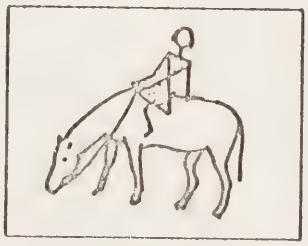
5. Kei _ _ _ _ _ _ _ _ _ _ _.

C.



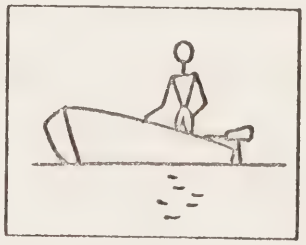
Kei runga aha a Hata?

Kei runga hōiho a Hata.



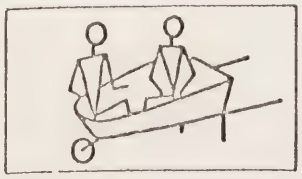
Kei runga aha a Mere?

1. Kei _ _ _ _.



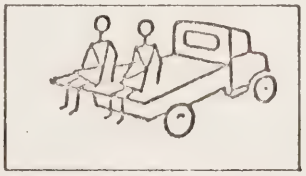
Kei runga aha a Rewi?

2. Kei _ _ _ _.



Kei runga aha a Rewi rāua ko Tamahae?

3. Kei _ _ a _ rāua ko _.



Kei runga aha a Mere rāua ko Mārama?

4. Kei _ _ _ _ _ _ _ _.

Kei runga aha a Rewi rāua ko Tamahae?

5. Kei _ _ _ _ _ _ _.

answer to each question is arrived at by rearranging the words of the question and including, as object of the new sentence, a word whose cue is given by the picture. The dashes represent words in the sentence to be constructed by the pupil. It is assumed that the content words will have been learned in the reading exercise on the previous pages.

In the nineteen-sixties, pattern drills came under fire from psychologists. The following opinion of Wilga Rivers is typical: 'Unremitting and intensive drill is seen to be much less desirable as a way of learning foreign languages. Instead of increasing learning, in the hands of all but the most adept teachers, it can cause boredom by sheer quantity of reinforced acts.'[1331:39] The work of W.E. Lambert and L. Jacokovits at McGill University, Montreal, on satiation tended to confirm this opinion, but, as usual, the results took a long time to reach the general teaching body.[1266a]

4.2.2 Cycles

In essence the cycle is the description of a series of actions taking place. It is commonly referred to as either 'cycle', the name used here, or 'action chain'. Like many promising developments it was the work of one man who based his ideas on the observation of language-learning among children.

Prendergast and Gouin, though contemporaries, were poles apart in their approach. Where Prendergast demanded the drilling of a limited number of self-expanding structures, Gouin based his approach on a limited number of topics that could be endlessly subdivided to arrive at the fineness of language command required of the pupil. The process that was the subject of the exercise was mined to the class, who

Page from Gouin, F.

L'art d'enseigner et d'étudier les langues 896a:156-7

Copy in the Widener Library, Harvard

Two lessons from Gouin. As he considered that the verb was the kernel of the sentence, he listed it separately in the right-hand column so that it could be used by the pupil to cue repetition. The importance of minute steps in the description and miming of each part of the process is amply illustrated by the number of sentences used to describe each simple operation.

LE PUITS

II

La ménagère descend le seau dans le puits

— Elle tourne la manivelle,	tourne
le treuil tourne sur lui-même,	tourne
le treuil grince sur ses appuis,	grince
la corde se déroule,	se déroule
le treuil se dépouille rapidement,	se dépouille
le seau descend dans le puits,	descend
oscille d'une paroi à l'autre,	oscille
heurte contre ces parois,	heurte
l'abîme mugit rauque.	mugit
— Le seau descend, descend toujours,	descend
le seau s'approche de l'eau,	s'approche
le seau atteint l'eau,	atteint
le fond du seau frappe la surface de l'eau,	frappe
le seau se renverse sur l'eau,	se renverse
l'eau se précipite dans le seau,	se précipite
le seau se redresse dans l'eau,	se redresse
le seau coule à fond,	coule
et s'emplit d'eau.	s'emplit
— Un bruit sourd monte de l'abîme.	monte
la tireuse d'eau l'entend,	l'entend
la tireuse d'eau s'arrête,	s'arrête
et s'assied un moment sur la manivelle.	s'assied

* * * * *

LE PUITS

III

La ménagère remonte le seau

— La ménagère se lève,	se lève
appréhende la manivelle à deux mains,	appréhende
remonte le câble d'un tour,	remonte
tire le seau hors de l'eau,	tire
relâche le câble,	relâche
replonge le seau dans l'eau,	replonge
retire de nouveau le seau,	retire
éprouve s'il est plein,	éprouve
et tourne hardiment la manivelle.	tourne
— Le treuil tourne sur lui-même,	tourne
le treuil grince et grince encore,	grince
la corde s'enroule autour du treuil,	s'enroule
recouvre peu à peu le treuil;	recouvre
le seau monte vers la gueule du puits,	monte,
l'onde en dégoutte,	dégoutte
le seau approche de la gueule du puits,	approche
et arrive à la hauteur de la gueule.	arrive
— La ménagère s'arrête,	s'arrête
saisit le seau par l'anse,	saisit
amène le seau sur le bord du puits,	amène
ouvre le crochet,	ouvre
décroche le seau,	décroche
renvoie la chaîne sur l'abîme,	renvoie
et reporte le seau à la cuisine (*).	report

* * * * *

imitated both the mime and the commentary. Where miming was not possible, the lesson was translated to the class before they tried to imitate the teacher. During the imitative phase of the lesson, the teacher commented in the foreign language and gave encouragement. In Gouin's terms, the lesson taught the objective language of information, and the teacher's comments taught the subjective language of emotion, both being a necessary part of expression.

Gouin's experiences as a child-watcher had directed him to another facet of language-learning: the eagerness with which a child comments to himself on his own actions. The encouraging comments from the teacher were meant to parallel the affectionate language of the parents to a child who has succeeded in learning something new. Whereas Prendergast hit on the child's fascination with language as a toy, Gouin perceived the child's desire to express everything he does and coupled it with the human liking for praise. But, like many teaching methods the emphasis on acting and mimicry demanded a lack of self-consciousness and a willingness to repeat rare among teachers; the method gained few followers.

The cycle, however, appears very early in language-teaching. In third-century Alexandria we find this description of a boy getting out of bed and being dressed:

> Day; the sun is up; sunrise; light; the sun is shining; dawn; I get up in the morning before sunrise; he got out of bed; bed; he went to bed late last night; dress me; give me my shoes, my slippers and trousers; now I have something on my feet;...

250 A.D. (Pseudo-Dositheus) 317:380

In the original Greek glosses are intercalated in the Latin text. The exercise is part of a vocabulary intended for the use of Greek boys learning Latin. But the survival of these vocabularies in an eighth-century German manuscript would lead us to believe that the idea lasted in isolated places until well into the Middle Ages, and that it was turned into a Greek text, rather than a Latin one. But the process of transmission poses a fascinating problem for both the historian of language-teaching and the palaeographer.

The idea seems to have been taken up in colloquies, such as those of Aelfric[369] and Alexander of Neckham,[389] but with its absorption into the reading lesson this form of drill disappeared until the Renaissance. Cordier's Colloquia (1554)[714] bring us back to such sequences as getting out of bed and going to school. The cycle pattern is much clearer than before, but, once again, it seems to have been an accidental discovery.

Gouin had other uses for his cycle than trips to the bedroom; but the theme is common enough in twentieth-century cycles (which were considered sufficiently original to be written up in articles). Some modern authorities recommend them as a preparation for free composition. Gurrey discusses this topic, referring to them as 'Action Chains.'[1228:38] Nevertheless the predominance of pattern practice kept them in the background.

4.2.3 Chria

The chria is the most ancient form of grammar drill, and one peculiarly suitable to inflected languages. It is an exercise in varying the flexions of nouns and verbs. Along with all else that

the founders of Greek rhetoric had developed during the fourth and fifth centuries B.C., it was adopted by the Romans and adapted to their own use. Originally an exercise to drill in a moral saying, it became a method of teaching students how to achieve a rhetorical balance in spite of having to handle cumbersome case forms. The following example comes from the fourth-century grammarian, Diomede:

Marcus Porcius Cato dixit Marci Porci Catonis dictum fertur Marco Porcio Catoni placuit dicere Marcum Porcium Catonem dixisse fertur A Marco Porcio Catone dictum accepimus O tu Marce Porci Cato egregie dixisti	literarum radices amaras, sed fructus dulciores.

350 A.D. (in Keil) 95:I:310

In the drill version of the exercise the learner then went through the plural of the italicised words. There was a set way of using the chria in a display of rhetoric which compelled the student to use every one of the cases, but for many pupils the very conditions of language-teaching forced it to teach the language itself, Latin being a foreign language in a large part of the Empire. Priscian's Praeexercitamina[327] mentions the exercise as being particularly important and it must be remembered that he was teaching Latin in Constantinople, the capital of the Greek East.

Page from Lemare, P.A.

Cours de la langue latine 767:93

Copy in le Petit Séminaire de Québec

A page illustrating the version of the chria as used by Lemare. The lesson begins with sentences illustrating the various flexions of the word. Lemare is careful to use only passages from recognised authors. The pupil learned the sentence, thus either acquiring new vocabulary or revising old. In constructing his own sentences in the repetition phase of the lesson, the pupil was not permitted to use any sentence forms other than those which appeared in illustrative pages such as this one.

2e MODÈLE, ou MODÈLE DES NEUTRES.

VINUM, *vin.*

GÉN.	Vin-*i* vitio feci[a], ...	j'ai fait cela par le vice du *vin*.
DAT.	Vin-*o* indulgent[b], ...	ils se livrent *au vin*,
ABL.	Vin-*o* forma perit[c], ...	la beauté périt *par le vin*.
ACC.	Vin-*um* potas? album an nigrum[d]?	bois-tu *du vin* blanc ou du vin noir, (c.-à-d. du vin rouge)?
NOM.	Vin-*um* sublimia pectora fregit[e],	*le vin* a énervé des cœurs sublimes.

Le vocatif singulier des neutres est toujours semblable au nominatif du même nombre; l'acc. est aussi toujours semblable au nominatif.

Pluriel.

GÉN.	Vin-*orum* diversa genera[f],	il y a divers genres *de vins*.
DAT.	Vin-*is*. NOTA. Cette forme et celle de l'abl. sont semblables dans les cinq déclinaisons.	
ABL.	Vin-*is* oculi natabant[g], ..	les yeux nageaient dans *les vins*.
ACC.	Vin-*a* liques[h], ...	coule les *vins*.
NOM.	Vin-*a* repertori nocuêre[i],	*les vins* ont nui à leur inventeur.

Ainsi se déclinent

Tous les substantifs neutres et tous les adjectifs neutres (positifs et superlatifs), qui ont le génitif singulier en I, ou le génitif pluriel en ORUM.

1°. *Substantifs neutres.*		2°. *Adjectifs.*	
Fanum,	temple.	*Bonum*,	ce qui est bon.
Mancipium,	esclave.	*Malum*,	ce qui est mauvais.
Jussum,	ordre.	*Æquum*,	ce qui est juste.
Mandatum,	commission.	*Optimum*,	ce qui est très-bon.
Vinculum,	lien.	*Pessimum*,	ce qui est très-mauvais.
Damnum,	perte.	*Æquissimum*,	ce qui est très-juste.
Malum,	pomme.		

Une remarque bien importante, c'est que tous les neutres, de quelque déclinaison qu'ils soient, ont toujours les trois derniers cas semblables, et que ces trois cas sont toujours en A, au pluriel (22).

a PLAUT. *Aul.* 4, 10.
b VIRG. etc.
c OVID. *Metam.*
d PLAUT. *Men.* 5, 5.
e OVID. *l.* 1, *Fast.*
f CELS.
g OVID. *Fast. l.* 6.
h HOR. 1, 10.
i PROPERT.

The late Renaissance use of the chria was divorced from rhetoric and seems to be purely an aid to the learning of flexions and patterns. Lubinus suggests basing the chria on a picture:

> This example being bothe in the picture and in the sentence exposed to the eyes of the children, the Master may in the noune, & in the verbe go through the cases, numbers, moods, tenses and persons. As in the nominative or First Case: Hic, Aquila devorat cor Promethei. In the genitive or Second Case: Pictura Aquilae qui devorat cor Promethei. In the Verbe devorat one may passe over through numbers, moods, persons, etc.
>
> 1550? (Translated Hartlib) 620:32

After almost two centuries, the chria appeared in an altered form in Lemare's Cours de Langue Latine.[767] Though he credits the schools of Pestalozzi with the use of the chria he complains that the examples used were synthetic Latin. In contrast he builds his paradigms from classical quotations. The pupil is to follow the scheme laid out by Hoadly (vide supra) and any deviation from the sentence forms given in the examples was discouraged. In addition, the vocabulary used is to be drawn from that of the 4000 classical examples in the body of the text.

The chria again disappeared until the beginning of the twentieth century. It was used sporadically in teaching German during the nineteen-twenties and was dubbed the 'paradigm in narrative form' by a teacher, writing in the nineteen-fifties: the example he gives is the following:

> Der alte Mann geht Artz.
> Die Gesundheit des alten Mannes ist schlecht.
> Der Artz gibt dem alten Mann medizin.
> Die Medizin hielt den alten Mann.
>
> 1954 (Chamberlain) 1211:336

Oral drill, then, has been used by language teachers for centuries. It is noticeable that the only type of universal application is the cycle, as it is not bound to structure. The chria has hardly been applied outside the inflected languages like German and Latin and pattern practice, though used from time to time in Latin and Greek, seems to have found most relevance in teaching languages in which flexion is not an important resource.

4.3 Directed Conversation

Confident handling of phonological and structural drills is only the first step in acquiring conversational ability. Ways of changing the one into the other all rest on some sort of dialoguing. The dialogue itself (or 'Colloquy', as it was known prior to the eighteenth century) has been in constant use since the early Middle Ages; drama, because of the classical prejudice against actors, is not mentioned until the eleventh century, reaching the height of its popularity during the Renaissance and games involving language seem to have been a Renaissance development, although references in Quintillian would indicate that such means were used in Roman schools.

4.3.1 Dialogues or Colloquia

In a sense, all teaching is dialogue, it being understood that the pupil questions and the teacher answers. But as a teaching tool the dialogue first appeared among the Greeks, philosophical texts often being couched in the dialogue form in order to make it easier for the reader to visualise the discussion as an argument that actually took place. This form of treatise continued in Rome, and, until at least the eleventh century, was the accepted form for a teaching manual.

The Middle Ages made a distinction between this sort of text and one specifically oriented towards language-teaching, calling the second '<u>colloquium</u>'. As catechetical ways of teaching lost favour, the first term ousted the second, taking over both meanings.

Though the word 'dialogue' immediately conjures up the traveller's bilingual phrase book, the dialogue was in constant use in the language classroom right through the history of language-teaching. Usually they were introduced by question and answer methods, following the learning of vocabulary and structure: 'At the end of the first year, or early in the second, the Question-Sequence method can be started, though with the young pupils who are not quick in learning, it might be postponed until later on.'[1228:39] In both traveller's pocket and school, the dialogue, as it concerns us here, appears with a translation in a parallel column, though dialogues expressly for the school market often dispensed with the translation. Twentieth-century teachers tended to regard free dialoguing with caution as the temptation for both teacher and pupil was to go outside the narrow range of the pupil's knowledge in both structure and vocabulary.[1269:48]

The <u>Colloquium</u> appeared in the Middle Ages, the two most famous examples being those of Aelfric[369] and Alexander of Neckham.[389] Both deal with the life of their periods. In both the dialogue element is, however, minimised, as they take the form of set expositions on a topic punctuated by questions. In this they resemble the classical dialogues on philosophical subjects. It is not certain who added the glosses to these works, the translation appended to Aelfric almost certainly being the work of one of his pupils. The name

Aelfric Bata, appears in the manuscripts. The mixed English and Norman-French gloss in Alexander of Neckham was probably added by frustrated pupils.

In the evolution of colloquia we must not assume an uninterrupted line of development from the Middle Ages.[123:51] Like so many techniques of teaching, it was forgotten and its rediscovery was prompted by related techniques. The impetus came from the dramas of Terence and those of his Renaissance imitators. It seems that the Renaissance colloquium first appeared in Germany. In its new form the sentences were shorter and it represented real conversation, not merely question-answer sequences.

In the classical languages, the colloquium rarely went outside the pupil's immediate interests, but in modern languages, it treated all phrases of social life. The best of them, for instance, John Florio's First Fruits[538] and Second Fruits,[555] tried to school the pupils in social behaviour and in graceful conformity to the genius of the language. Hence there are passages dealing with social calls, courting and quarrelling as well as the usual shopping and travelling. Certain scenes from Shakespeare that satirised the contemporary gallant are clearly modelled on lessons from Florio.[185:84-5] The colloquia of Erasmus follow the same lines. Renaissance teachers soon realised that the colloquium could teach rudeness as well as courtesy, and sought to liven their teaching by drilling the well-turned insult:

> Good day, you traveller's nightmare. R. And good day to you, you glutton, epitome of greed, gobbler of good cooking. V. My deepest respects, you enemy of all virtue. R. Pleased to meet you, you shining example of uprightness. V. Good morning, you fifteen-year-old hag. R. Delighted, you eighty-year-old....
>
> 1524 (Erasmus) 472:629E

Little wonder that the dialogue soon fell under suspicion from more sqeamish teachers. But the Renaissance colloquium had a very long life: Erasmus was still being published in 1750 (and was never expurgated); the colloquia of Mathurin Cordier, first edition 1556, were reprinted until 1786.

In their original form there was no vernacular translation annexed, the custom apparently beginning with Cordier. As his book was widely pirated, the original French translations were replaced by versions in the language of the intended market. Occasional Latin-Greek dialogues appeared as well, like those of Posselius.[569] Teachers using these parallel versions took full advantage of both languages:

> As they learne these dialogues, when they have construed and parsed, cause them to talke together; uttering every sentence pathetically...and first to utter every sentence in English, as neede is, then in Latine.
>
> 1627 (Brinsley) 595:217

Imitations of the idea were extremely common, writers of the beginning of the seventeenth century adding a third column in which the target language was represented in phonetic notation. The bilingual dialogue gradually became standard, there being only one note of revolt: a set of Italian dialogues published in England during the eighteenth century omits the customary translation, inviting users of the book

to make their own if they need it.[701:ii] One other amusing note is the persistence of the same set of dialogues in a large number of French-English textbooks of the eighteenth century. Their light character was attacked, as unfitting to the serious business of teaching:

> Besides some of their (i.e. Miège, Boyer, etc.) discourses are too familiar, not fit to be put into a young gentleman's hands, much less a young lady's, having likewise deviated very much in their Dialogues from the idion of the English tongue.
>
> 1788 (Berry) 716:xii

In the nineteenth century the fact that dialogues taught speech skills was enough to exclude them from the language classroom. But even some of these who opposed the current grammatical trend distrusted the dialogue. In the words of Marcel, 'dialogues, like extracts learned by rote, teach to recite, not to converse.'[859:219] But in the thinking of the Natural Methodists, dialogues did not have this disadvantage. During the twentieth century they became part of the classroom routine, often being used to consolidate what was learned in the language laboratory.

4.3.2 Drama

Plays have been employed to teach skill in language only since the Middle Ages.

In Greece and Rome performing on stage was beneath the dignity of the class whose children could afford to go to school and a social ban remained on this activity until the tenth century, when a German Abbess, Hroswitha, composed Latin plays for her novices. The expressed

aim was to replace the plays of Plautus and Terence then considered too saucy for use in the cloister. But owing to the now usual way of acting out the Bible stories in mystery plays, stage work was not an unusual recreation among clerics. Latin plays, written in the classical manner, were often played in the monasteries by the troupes of monks who staged the mystery plays in the churchyard.

Taking their cue from these mystery plays, the Jesuits developed another approach. Many of their plays were in a classical style, but the characters were abstractions drawn from grammar and literary criticism. The plays were meant both to drill pupils in speaking Latin and Greek and to teach formal grammar. It is not unlikely that the characters were modelled on the personifications of the Matrimonium Philologiae and Mercurii of Martianus Capella,[333] which was still known during the Renaissance. This type of allegory had been a favourite device among medieval poets, and Martianus Capella had had many medieval imitators in vernacular languages.[483]

One of the last sets of this type of play was the dramatised version of the Ianua Linguarum, published in 1664.[642] The adaptation was made by D. Sebastianus Macer for the use of the school of Patakina, which had adopted the methodology of Comenius and was regarded, even by the master himself, as a model school. Though the book followed all the allegorical conventions of the Jesuit play, there were several important differences. First, the Comenius plays were in prose, while the others had been in verse. Second, the exact classical format was not followed, the plays being of varying length and shape. But as the taste for allegory waned, so too did the interest in this sort of play.

Page from Mason, G.

Grammaire anglaise[584:66-67]

A page from the section on conversation illustrating the use of parallel translation, substitution tables and phonetic transcription. In the left-hand column, the English is given in a phonetic spelling based on French pronunciation habits. In the centre is the English in normal spelling, on the right, the French. This reproduction is taken from the Brotanek edition of 1909, hence the modern type.

Guive mi mei { *doblet.* / *hofen.* / *chous.* / *points.* / *clók.*

What is a clock?

Lend mi a chouing-horne, to put an mei pomps, take away mei flippers.

Vil you your { *boúts?* / *fpours?* / *boát-hofen?*

Help to tei mei points.

Reach mi mei garters.

Bruch mei { *cát.* / *hat.* / *gón.* / *fell.*

Wher bi the bruches?

Go fetch a bafin and water to watch mei hands.

Bring mi a clén { *touaill.* / *napkin.* / *handkercher*

Bring mi fom thing to

Giue me my { *doublet* / *hofen.* / *fhooes.* / *pointes.* / *cloake.*

What is a clocke?

Lend me a fhooing-horne, to put on my pomps: take away my flippers.

Will you your { *bootes?* / *fpurres?* / *boot-hofen?*

Help to tie my points.

Reach me my garters.

Brufh my { *coate.* / *hat.* / *gowne.* / *fell.*

Where be the brufhes?

Go fetch a bafin & water to wafh my hands.

Bring me a cleane { *towell.* / *napkin.* / *handkerchief.*

Bring me fomething to

Baillez moy { mon pourpoint. / mes chauffes. / mes fouliers. / mes eguiletes. / mon manteau.

Quelle heure eſt-il?

Preſtez moy vn chauffe-pied, pour chauffer mes eſcarpins: oſtez mes pantoufles.

Voulez vous voz { bottes? / eſperons? / tricouſes?

Aides moy à attacher mes eguillettes:

Tandez moy mes iartieres.

Eſpouſſetez { mon fayon. / mon chappeau. / ma robe. / mon feutre.

Où ſont les eſpouſettes?

Allez querir vn baſſin & de l'eau pour laver mes mains:

Apportez moy { vne touaille blanche. / vne ſerviete blanche. / vn mouchoir blanc.

Apportez moy quelque choſe à

Even during the Renaissance the questionable content of the great Roman dramatists excluded them from all but the most daring of classrooms. So the custom of writing religious plays in classical styles survived. Yet this did not exclude Plautus and Terence altogether, as many who endowed schools specified in their statutes that a classical play should be presented once a year. In certain continental schools where Catholics were teaching in Protestant schools and vice versa, the religious climate excluded contemporary religious plays, so the classical repertoire was used exclusively. The custom of composing Latin plays to avoid the grossness of the Latin dramatists was still alive in the eighteenth century:

> To remedy this situation, this principal, prompted by laudable zeal for the progress of youth in piety as well as in culture, composed several plays in the style of Terence, but on subjects drawn from sacred Scripture.
>
> 1740 (Rollin) 678:172

Drama as a feature of school life was revived under the influence of the Direct Method, plays in classical languages having succumbed to the prevailing emphasis on the written word. It seems that the idea had not been applied to modern languages at all before this. Though it was considered most desirable to use plays written for native audiences, this means of instilling confidence was made available to younger pupils by providing them with plays in simplified language and style. As far as modern plays are concerned, teachers were inclined to choose those which reflected the culture of the country.

In modern schools and universities the modern language play came to be a special show put on for the delectation of students' parents

and staff wives, but it did have the serious purpose of having the pupils exercise their oral skills under some difficulty. In Russia, some schools encouraged the pupils to run puppet theatres in the foreign language.[98:121] For obvious reasons few performances of classical plays were given in the twentieth century.

4.3.3 Free Conversation and Comédie spontanée

The step from parrot memory to free conversation is a difficult one, and the ways of forcing pupils to make the change rest on improvisation of some kind. It is not certain when conversation was recognised as a separate teachable skill. But for the Natural Method it was a self-sufficient procedure: According to Marcel, 'conversation is more than an agreeable pass-time: it is a very active agent in circulating opinions and information, in forming the taste and character.'[832:235] In his essay on the Direct Method, Laudenbach advised caution, 'Artifical conversation as a means of studying a language of which one knows almost nothing, certainly gives less return than the indirect method. The error is the same; a beginning is made where one should finish.'[239:15] During the twentieth century conversation was taken as a stage growing out of the dialogue.

The beginnings of comédie spontanée are equally difficult to trace. Its first clear description is that of Gouin, who used elements of the comédie spontanée in his cycle. The most sophisticated scheme of the sort was that of Rouse, who elaborated it in the early years of the twentieth century. To make the speeches of Cicero come alive to his pupils he restaged the trials in which Cicero had pleaded. His pupils prepared themselves for the part they were to play by reading

and rereading the appropriate speech and studying the circumstances of the case. Then, with all the solemnity of the Roman forum they tried the case, improvising every part, including those of witnesses, defendant and jury, as well as prosecutor and defender.[1045:30 et seqq]

Forty years later, in the language schools of the American army such improvisation was one of the most valued ways of teaching. The men were expected to place themselves in situations they would expect to meet in the field and act them out:

> It is interesting to note some of the types of <u>comédie spontanée</u> foreign language situations employed by the ASTP: soldiers questioning the mayor of a town; soldiers buying various articles at a bazaar; a man asking a farmer for a job; an American officer buying food for his men; a searching party looking for contraband;...
>
> 1947 (Angiolillo) 4:92

This was transmitted to the post-war language classroom.

4.3.4 Games and Projects

Attempts to enliven the classroom atmosphere are not common, and, when they appear, not well documented. Games do not seem to have been used often to teach languages, having met with a mixed reception. Quintillian and St Jerome both mention using appropriately shaped blocks to teach letters, a suggestion taken up during the Renaissance. Montaigne[475:I:xxv] and Erasmus[478:512A] speak of learning flexions by playing games resembling draughts and dominoes. But while Montaigne does not make it clear whether he approves or not, Erasmus is definitely against the idea. Games did not receive unqualified approval in the classroom until Comenius used them in his own schools. He saw seven essential elements in all games: movement, spontaneity, social mixing,

combined effort, order, ease and relaxation.[642:iii]

Games were not revived in the classroom until the days of the Natural Method, but their use was far from systematic. Several uses of games were arrived at almost in desperation. An amateur French teacher in the service hospitals of the First World War reports: 'We experienced some little trouble in mastering the French numerals, until I tried a new scheme, and called out, "From the right, number in French." Then my merry convalescents began shouting gleefully, "Oon, Doo, Troy..."'[74:98]

In the ordinary schoolroom, language games were adaptations of vernacular children's games, many combining movement and mime with speech. Games could be directed at any one of the four skills, and were usually integrated with a normal lesson. In many cases, games were merely a type of drill with a competition element added.[vide 1334:439 et seqq]

The Unit Method, developed during the Second World War, was based on the Dalton plan but made some concessions to the rigidity of time-tabling in the ordinary school. A unit of work was delimited according to the topic it would deal with, the work that would naturally follow in the next unit and the activities and ancillary interests it would present to the pupils.[1162:85] The method placed much importance on definite objective for each unit and, like the Dalton plan, tried to assure that the pupil knew as well as the teacher what the aim was.[1162:2]

Private research was directed more closely than in the Dalton plan. Team work by the pupils was encouraged and, though individual

work was not frowned on, it was regarded as not essential to the method.[1162:12] This work was linked with games like charades,[1162:97] and the class was expected to take an active part in the discussion and criticism of the work of every pupil.[1162:14]

This approach was used extensively in the ASTP and in the post-war 'Language and Area Programmes.' It became especially important in learning the culture of the second language, and elements connected with the language, like philology. The type of research required, like the type of game, was fitted to the age of the pupil to allow for variations in both ability and range of interest.

It is clear that firming language skills through speech was most usual during the modern period, the Renaissance and the classical age. Though not entirely neglected during the intervening centuries, oral skills were subordinated to written. The first of these, reading, is considered in the next chapter.

CHAPTER 5

Reading

5.1 Teaching Pronunciation

- 5.1.1 Alphabets
- 5.1.2 Intensive Reading
- 5.1.3 Exercising Reading Comprehension
- 5.1.4 Translation from a Foreign Language

5.2 Achieving Fluency

- 5.2.1 Simplified Readers
- 5.2.2 Reading with Supports
- 5.2.3 Extensive Reading

> Now who has acquired any facility in reading unless he has looked at the poets and conned over the historians and orators?
>
> 1450 (Piccolomini) 431:170

Throughout the history of language-teaching reading has been approached as part of the other skills teachers were to impart. In the late classical and medieval periods it was often confused with literary and biblical exegesis; from the Renaissance on, it was usually absorbed into the skill of translation, achieving complete independence only during the twentieth century.

In acquiring the motor movements and mental habits that make up the skill of reading the pupil goes through two stages: first, he concentrates on the skills of interpretation. Second, he aims at achieving the fluency necessary to make his reading both useful and enjoyable.

5.1 Teaching Interpretation

Reading is a matter of interpreting a system of symbolisation which follows a complicated series of rules proper to each language. Teaching interpretation begins with the alphabets used by the language in question and the customs which govern their use. The second stage of interpretation is taught in three complementary ways: intensive reading, comprehension exercises, and translation into a more familiar language. Alphabet teaching, as an indispensable stage, has always been part of the procedure; intensive reading goes back to the Greeks, as does the comprehension exercise, and translation is a Roman invention, which went out of use only during the Middle Ages.

5.1.1 Alphabets

Few western pupils have had to worry about alphabets other than the Roman, Greek, Cyrillic and Arabic. But even languages which use the same alphabet as that of the learner represent sound in different ways. However most teachers seem to have considered that foreign alphabets and representational customs present few problems, and can be learned by exposure. But owing to the twentieth-century emphasis on gradation, and the increased importance of languages that do not use native alphabets, teachers of Western Europe became conscious of the need to teach alphabets with the same care as other parts of the language.

The traditional manner of presenting foreign alphabets was by printing them in a table which placed the new alphabet, in both upper and lower case, alongside its native equivalent. Usually one added transcriptions which indicated the functional pronunciations and the name of the letters in the foreign language. Part of the task was learning the order of the alphabet so that one could usefully refer to a dictionary. Accents, if any, were learned separately and then immediately applied in spelling.

During the twentieth century, other approaches were attempted. One modern Greek course began by having the pupils read a story in English, but every word of Greek derivation was printed in Greek characters. The same etymological approach has been worked out for Russian. In 1923, Dewey established the relative frequency of the letters in English. First West, in the New Method English Course, then Gibson and Richards (First Steps in Reading English) worked

out a graded intake in which the letters were introduced according to their frequency. Capitals were left until the end not to confuse matters. The only caveat was that letters easily confused, like b/d; p/q; were separated as far as possible. Fortunately, the frequency allowed for this.

Some teachers preferred to leave teaching the alphabet itself until near the end of the course, using transliterations. In defence of this practice Henry Sweet claimed that language learning was difficult enough without distracting the pupil by another alphabet.[936:30] In addition, once the language itself was known, learning the alphabet would be much easier. From medieval Greek courses still extant, we know that this was the normal medieval approach to the problem. However Sweet did admit that if reading knowledge was all that was required, the pupil could be introduced immediately to the new alphabet, and even countenanced pronunciations using the native phonetic habits in order to fix the spelling in the pupil's hand.[936:33]

Fluency in handling foreign alphabets and in dealing with the way they were used was assured by reading aloud and by transcription. Though the main purpose here was learning to spell, recognition was an essential part of the process. Indeed, in all periods, many pupils learned their alphabets as a by-product of spelling! This means is ancient, and was not supplanted, even in the most iconoclastic period of the twentieth century. In classical languages spelling was standard by the Middle Ages, but the pronunciation customs used were those of the vernacular. In modern languages, owing to the interference of etymology and the technical difficulties of justifying lines in the

printeries, spelling was a fluid affair until the eighteenth century. Even now, in languages like English with two cultural traditions, spelling can be confusing. In general, however, recognition is taught as a preparation for active use, the most important means being dictation, transcription and free composition.

5.1.2 Intensive Reading

The modern distinction between intensive and extensive reading was first made, it seems, by Palmer: 'Reading may be extensive or intensive. In the first, each sentence is subjected to a careful scrutiny--in the latter book after book will be read through without giving more than a superficial and passing attention to the lexicological units of which it is composed.'[1021:205] Intensive reading is not primarily concerned with the skills of reading itself, but takes in grammar, stylistic analysis, and even translation.

Intensive reading, and its French equivalent, lecture expliquée, are derived from the classical exercise of praelectio, which was still in use at the beginning of the nineteenth century. During the late Middle Ages, this was linked with translation by the development of 'construing', which consisted in dismembering the sentence, describing the grammatical function of each of its parts and linking them with vernacular equivalents. The exercise had some relevance in teaching the cultural facts of the foreign language, as some of the comment dealt with literary and social topics.

Classical praelectio was an exercise based on intensive grammar analysis:

> At the stage of praelectio the teacher will have to analyse even the most minor details of the passage in order to arrive at the parts of speech and the properties of the metrical verse feet. In verse these must be so analysed that the knowledge will also be applicable to prose. In addition, the teacher must censure writing that is barbarous, unfitting, and ungrammatical.
>
> 100 A.D. (Quintillian) 314:I.viii.3

The technique of praelectio was widened in scope by the early scholiasts who commented on literary content and the social relevance of the works they treated. Even before the Carolingian Renaissance, a balance had been achieved between the literary and grammatical aspects of the exercise.[89:79] Its aim remained prescriptive, however, and until the end of the Renaissance, it was both an introduction to stylistic niceties and the final stage of learning grammar.

Essentially the same method was used in studying Scripture. Indeed, many comments on the Bible, especially during the Carolingian Renaissance, could be made to serve either purpose. Owing to its manifold purposes, praelectio began to develop specialised branches and a jargon of its own:

> Commentum is an explanation of the words, leaving aside their relationship to each other, and just considering their meaning. Glosa is an explanation of the sentence and the manner of writing it, taking in the meanings of the individual words as well.
>
> fl 1200 (Huguccio) in 148:118

The rigid formality of praelectio encouraged pedantry, a tendency played up by many teachers, especially during the Renaissance. Erasmus found it necessary to warn the profession not to go searching after every grammatical quibble in the passage under discussion.[450:1526F] But his warnings had little effect.

Ratke taught Latin entirely by praelectio: the text was read in small doses and gone over thoroughly until any grammatical or literary peculiarity was quite clear.[59:200] Among the Jesuits, Ratke's method took especially deep roots:

> The method of dealing with the speeches of Cicero will be: (a) a discussion of the subject; (b) an analysis by the teacher of the first period, including any points of rhetoric that are worth noting; (c) then, leaving aside what pertains to the effective use of words, the teacher will give some attention to commonplaces and the anecdotes and stories used.
>
> 1560 (Ratio Studiorum) 914:II:163

At this stage praelectio did not yet involve construing, but after the Renaissance it became even more formal:

> The next subject is the explanation of Cicero, Vergil, or any other author suitable for the schools. This falls into five or six parts, which are briefly sumarised in the next few lines. The first is a review of the technique of praelectio; the second, explanation and thorough analysis of each sentence, whether they are short, difficult or complex; the third deals with anything of scholarly interest...; the fourth, peculiar to advanced classes, seeks out those features peculiar to rhetoric or poetics; the fifth weighs up the quality of the Latin.
>
> 1764 (Juvencus) 692:133

At this time the technique was not used in living languages, being introduced to them at the end of the eighteenth century. During the nineteenth century it was especially concerned with grammar, but when the Direct Method began to modify language-teaching on the continent, its emphasis shifted to cultural and literary aims.

With the advent of 'construing', praelectio was linked to translation. This exercise seems to have accompanied translation into the classroom, and by the fourteenth century it was extremely common.[38:20] In its strictest form one began by parsing all the

words in the sentence, i.e. giving a full grammatical analysis and stating their function. The next step was to set out the sentence in the vernacular order and to translate each word literally.

Renaissance teachers were inclined to see it as an invention of their own time, ascribing it to Leech and Crusius.[595:50] But many of its rules can be traced back to the grammatical speculative of the fourteenth century, the following from Crusius, for instance: 'A word which governs another is placed before it; one which qualifies is placed after.'[in 595:94] Construing also had its roots in classical rhetoric; the best teachers trained their pupils to view the sentence as a whole before analysing it:

> quis, cui, causa, locus, quo tempore, prima secuela
> (who, to whom, why, where, when, immediate result)
> This verse I would have every scholler to have readily; and always to think of it in his construing. It is a very principall rule for the understanding of any author or matter whatsoever.
>
> 1627 (Brinsley) 595:123

But in practice it is difficult to see how a pupil was to reconcile this philosophical overview with the clinical dissection of the sentence that was laid down elsewhere:

> If there be a vocative case, I must take that first: then I must seek out the principall verb and his nominative case; & if there be an Adjective or a Participle with him, then I must English them next, and such words as they governe; then the Verbe: & if there follow an infinitive mood, I must take that next; then the Averbe; then the case which the Verb properly governeth; & lastly all the other cases in their order.
>
> 1525 (Leech) in 595:93

Such construing was considered to be so important that it is specifically mentioned in the statutes of several English Grammar Schools.

Though, during the Renaissance, it was assumed that construing was a technique of universal application, it was not applied to modern languages until the advent of the Grammar-Translation method. At the end of the eighteenth century it came to pervade the whole spectrum of language-teaching, even the advanced stages, which it had never entered during the sixteenth century. Protest were few, but trenchant. On the continent, Lemare attacked it as doing irreparable harm to the pupil's sense of style.[767:xxxiii] In England, Thomas Arnold castigated it as absurd, and refused to use it.[64:214]

Seventy years later, in the climate created by the Direct Method, such attacks received better hearing: Rouse, for instance, claimed that the exercise was harmful to English as well as to the foreign language: 'I am also convinced that the use of construing in a classical lesson is a danger to English because it encourages the misuse of words and idiom, and implants and fosters the habit of writing nonsense.'[989:110] Despite the growing chorus of such attacks, the 'construe' was not dislodged from the classics classroom until over forty years later. In Soviet Russia it survived in modern language-teaching as the Conscious-Comparative Method.[98:62]

Whereas the 'construe' continued the grammatical tradition of the Middle Ages, its techniques of literary comment were perpetuated in countries of the French tradition by <u>lecture expliquée</u>. This exercise, while not neglecting grammatical and lexical knowledge, concentrated on the literary values of <u>praelectio</u>. It assumed ability to translate and a good knowledge of grammar. It was intended to instil a sensitivity to the stylistic and literary conventions of the foreign language and,

in the hands of most teachers, it became a rigorous introduction to the life and thought of the other culture.[1314:14]

5.1.3 Exercising Reading Comprehension

It would be rash to trust to the primary sources consulted and state that comprehension exercises did not appear before the twentieth century. They are such a natural tool in teaching that it is unthinkable that they were ever absent from the classroom.

Comprehension questions were probably taken for granted in praelectio. This can be read into the quotations from Huguccio and the Ratio Studiorum on page 164 and from the Ratio Studiorum on page 165 and from Brinsley on page 166. But one can not argue from silence that this technique was never used on its own. It is true, however, that the first mentions of comprehension exercises as such seem to date from the nineteenth century.

The usual form of the exercise is the obvious one: questions are asked after the pupil has read and digested the passage. West, however, saw the question as a possible teaching aid as well as a test of comprehension, and gave his pupils 'before questions'. These covered important details of the passage, the pupil being directed to read with the questions in mind.[1077:91] Once these were satisfactorily answered the pupil was faced with 'after-questions' in the usual manner. This is reminiscent of the advice of many teachers to examination candidates: read the questions over first to get a clue as to what the passage is about. It is important to note that moderns took this process as a necessary preliminary to all translation work.

5.1.4 Translation in Reading Comprehension

It may seem odd to class translation as merely a device to exercise comprehension, as if one were ignoring its importance as a stylistic exercise. But one of the chief obstacles to the twentieth-century restriction of translation to senior classes was the conviction of many both inside and outside the teaching profession that translation was the one way of checking that the pupil had understood the passage he had just paid. Under the influence of construing, translation was indeed judged by its textual faithfulness to the original, and not by the pupil's skill both in understanding the meaning and spirit of the passage and in writing his own language.

For the Romans only one type of translation was of any real value: translation into Latin. It was a rhetorical exercise that was first attempted near the end of one's studies and continued throughout one's oratorical career:

> And then it was my custom, as it was when I was young, to translate into Latin what I was reading in Greek. I would not only use the most suitable and usual words, but also I would imitate certain expressions which were new to our language, provided that they were not unfitting.
>
> 60 B.C. (Cicero) De Oratore I.xxxiv.115

It was an exercise demanding all one's skill as a stylist: transference of meaning was taken for granted, the most exacting part of the exercise being the preservation of the flavour of the original without going counter to the genius of Latin. Consonant with the Roman theory of literary imitation, a translation must convey the spirit of the original by avoiding the literal and the obvious, and yet preserve the author's intentions so well that the translation is worthy to stand beside its source.

It seems to have been the schoolmasters of the Greek communities of Egypt and Gaul who introduced translation into elementary teaching.[137:317] Greek was the first language of Alexandria, and even in Gaul it seems to have been spoken by many in Aquitaine and Marseilles as late as the third century A.D.[93:80] Editions glossed in Greek and accompanied by parallel translation were often used to teach Latin in these communities. Translation and construing was encouraged by the teachers, as such methods were not taxing for them, and because it was felt that Latin style could only gain by interference from Greek. By the time of Priscian, translation was an established procedure in the Latin classrooms of the East where Latin still retained some of its old imperial prestige.

We hear little about translation in the early Middle Ages until King Alfred ordered certain religious books to be translated into Anglo-Saxon. These were certainly not teaching tools, and, in spite of the importance of such translation to the layman, the scholar's patronising attitude to the vernaculars kept them out of the classroom. Hence, as far as we can judge, the classical revival of Charlemange made no use of translation as a teaching method. There was some dilettante interest in the vernaculars shown by the compilation of glossaries like those of Kassel and Reichenau, but what this implied in the classroom is hard to say.

The first clear indication that translation was used as a teaching method comes from fourteenth-century England. At the beginning of the century the University of Oxford had outlawed the growing vogue of translating into English, insisting that teachers should keep to the

traditional use of Norman French. Final victory for the supporters of English came in 1362 with the legalisation of English in the law-courts and in public life outside the universities. Parallel developments on the continent are not so easily documented, but it seems that vernaculars entered the classroom, bringing translation with them, at about the beginning of the thirteenth century.[89:70] Doubtless the appearance of translation as a teaching technique was partly due to the growing popularity of vernacular translations of the classics, which first appeared in large numbers about the middle of the fourteenth century. However isolated examples go back to the twelfth century.[36:passim] Those who used translation techniques were probably aiming as much at teaching the art of translation as at teaching Latin, there being a ready market for good translation.

Most of our information about the Renaissance use of translation comes from early seventeenth-century England. The first step was always construing (vide §5.1.2); then, after the 'construe' had been judged perfect, it was worked over until the English was acceptable. It must be emphasised that this approach was practically confined to classical languages, modern languages being taught by 'direct' methods.

Port-Royal completed the downfall of direct methodology, being the first school of any importance to aim its teaching at the native language. Latin and Greek were no longer the centre of the curriculum, it being considered that a sound training in classical languages would cause an improvement in the handling of the mother tongue: '...making them translate from Latin into French some easy letters of Cicero so that they can learn the two languages together.'[626:29] This was merely the logical outcome of the movement in favour of the vernaculars that

had been gathering momentum since the thirteenth century. Translation began to enter modern languages, some impetus coming from its existence in the literary and commercial worlds. But until the adoption of the Grammar-Translation Method, it remained on the fringe of language-teaching.

During the next two centuries translating and construing into Latin were gradually abandoned. In France, Rollin suggested translating Greek into French, following the theory current at the Renaissance that French had more affinities with Greek than with Latin,[678:140] but the reform was not definitively adopted until the nineteenth century. In England schoolmasters were inclined to mourn the passing of the Latin version, suspecting that what was replacing it was less valuable.[37:15]

By this time the procedure was being justified by the training it gave in exactness of thought, but, except in Latin perception of stylistic differences between languages was not regarded as important. Indeed the first treatises on the art of translation were written for the use of Latin pupils.[744] At the end of the century the modern-language and classical camps revolted simultaneously: Laudenbach denied that translation was of any use in acquiring the foreign language;[939:10] while Rouse distinguished two types of translation: the art-form and the test: 'When we have learnt how to understand and to compose in Latin, and how to understand and to compose in English, we shall be ready to transfer a literary piece from one to the other.'[909:105] The French inspector, Emile Hovelaque, a strong supporter of the Direct Method, concurred in this judgment, noting that translation shows the pupil where the genius of the two languages differs. For this reason,

seeing that it presupposes a certain maturity, all translation exercises were to be left until the end of the course.[993:297]

Apart from a temporary eclipse of translation in progressive circles, the situation did not change after the beginning of the twentieth century. The persistence of Grammar-Translation methods among orthodox teachers maintained a running polemic, in which the ideas of Laudenbach and Rouse have been quoted, and even discovered, again and again. But the armour of most teachers has remained unscratched, protected as they are by the circumstances of their profession against any fortuitous awareness of a side opposed to their own.

5.2 Achieving Fluency

Each of the means already treated demands that the pupil should proceed slowly and carefully, checking what he is doing and deliberately analysing his actions. This is not the way we read our own language, but a means we adopt if we are not sure of the import of an isolated passage. Three ways have been developed of teaching a pupil to read with the fluency of a native. Simplified readers and supports first appeared in Ancient Greece, extensive reading during the Renaissance.

5.2.1 Simplified Readers

One problem in exercising the skill of reading is making sure that the pupil practises within the limits of his knowledge. Traditionally, this has been done by giving him authors that are considered to be simple. Editing works especially for beginners is likewise an ancient proceeding, though usually it has been simplification of concept that was aimed at, rather than simplification of language.

It has always been usual practice to introduce a pupil to reading skills through the simplest authors. In Latin, Caesar and Phaedrus have usually held this distinction, and in Greek Aesop and Herodotus. Because of the purist tendencies of the post-Renaissance discipline of Classics, Hellenistic Greek and Late Latin were rejected in spite of their greater simplicity. Not until the twentieth century did some classics teachers experiment with literature from these periods. Owing to the importance of Hellenistic Greek to Biblical studies this approach was more acceptable in Greek than in Latin.[1017:iii] Its application to modern languages was difficult, as their literatures evolve with the language, and what is easy for one generation can be made quite difficult for succeeding ones owing to linguistic and social change.

Abridgement of standard works is a very ancient procedure, going back to the golden age of Greece, and continuing through Roman times until the end of the Middle Ages. Thus the later decades of Livy's history of Rome are known only in <u>periochae</u> and the famous Greek grammar of Dionysius Thrax, which set the tone for most of the grammars to follow it has survived in both the original and in several abridged Latin versions.

Cassiodorus and Isidore of Seville introduced a new type of textbook into the school, the <u>collectanea</u>: by the Carolingian Renaissance these were standard texts. They were collections of selected passages, some abridged and some in their original form. The choice of authors was truly eclectic: extracts form the Vulgate and the Fathers appeared cheek by jowl with classical authors and medieval secular literature; indeed, all seven of the liberal arts were represented.[134:190] It is

doubtful whether these books aimed at simplification of language, their aim was more to condense the material to bring it within the range of the pupil's understanding. It may well be that in a language book, grammatical simplification came about by accident, abridgments not being given the additional quality of grammatical simplicity until the turn of the twentieth century. In classics and modern languages the many abridgments turned out were mediocre in both linguistic and literary quality. Michael West pointed out the harm this could do to both the pupil's grasp of the foreign language and his interest in its literature. He demanded that abridgment should be interesting and worth reading, and, above all, should inspire the pupil to read the real thing when he had sufficient command of the language.[1223:54]

Simplification divorced from abridgment was an invention, it seems, of Guarino, whose recension of Caesar appeared in the late fifteenth century. This type of book was current during the Renaissance dialogue was the beginning of a long line of original readers in simplified language. Until the end of the nineteenth century the writers of such texts invariably followed their own instincts of what was simple and difficult. It is notable that, although there were wide variations, a norm was arrived at by consensus of opinion. The idea of a quantitative measure is found as early as Henry Sweet, who discussed it as a theoretical possibility, and, with the development of vocabulary lists based on statistical measures, it became feasible in the nineteen-twenties.

Two types of reader were developed: the progressive reader which took the pupil by easy stages from one level of vocabulary to another; and the plateau reader which exercised vocabulary at a certain level,

without aiming at expansion. The most serious fault in these books was noted by Michael West: 'One of the commonest faults in Plateau Readers is to control vocabulary, but not to control grammar.'[1178:49] Another difficulty with this sort of reader was maintaining the interest of the reader. Simplification of vocabulary often brought with it dilution of the intellectual worth of the book and, as Whipple remarked, 'it is stupid to ask mature persons to read childish or irrelevant material merely because the language is simple.'[1187:23]

Simplification changed its emphasis at the beginning of the twentieth century. Until then, it was usually the grammatical structure of the passage that was simplified, even if it was merely arranging the sentence to accord with the order of words in the mother tongue. This practice did not go uncriticised, especially during the eighteenth century, and, though an integral part of the construing technique, was slowly abandoned during the nineteenth century. With the development of statistical linguistics, vocabularly and phonology came under consideration during the twentieth century. As vocabulary is the most obvious fact of language to the layman, and most of the early work was done in this field, this was the aspect that became most important.

5.2.2 Reading with Supports

The traditional kind of support is the interlinear or parallel translation; the modern world has added the pictorial support and the recording.

The first detailed specification for interlinear translation seems to be that of Roger Bacon:

> Then the pupil is to learn the Our Father, Hail Mary, Creed, Magnificant, Nunc Dimittis and Benedictus which are the foundation of the faith, so that in reading these few things he may more easily progress to more difficult things. They are to be set out in the following way. On the first line the teacher writes the Latin, below it the Greek in Latin characters, and on the third, the Greek in Greek letters. Then, by looking at the Latin, one will be able to read the Greek in its turn. This will be easy to do without mistakes by the help of the Greek transcribed in the Latin alphabet.
>
> 1272 (R. Bacon) 406:13

The interlinear gloss had already been used in the colloquies of Aelfric, occasioning a comment from Thorpe, whose edition appeared in 1858: 'In this colloquy the Anglo-Saxon is only an interlinear gloss to the Latin; the design of the author being, by means of a Hamiltonian version, to facilitate to children the acquirement of Latin. (There is nothing new under the sun.)'[369:vi] Another common layout at the time was intercalating the translation of each sense-group into the running text.[89:87]

Interlinear layouts, or something approaching them, were common all over Europe during the tenth and eleventh centuries, and many of these glossed books furnish philologists with the earliest text in the Romance languages. In Spain, for instance, service books and books used for spiritual reading, like the sermons of St Augustine, occur in glossed 'editions'. The best known are the glosse emilianenses and glosse silenses from the north of Spain near the Basque country. Indeed, as well as glosses in Spanish, the first contains some in Basque. Most of the glosses are interlinear, but where the disposition of the page does not allow this, they are written in the margin. Judging by the handwriting of the extant manuscripts it seems that they

were copied, Spanish commentary and all, from a manuscript now lost.[56:408] This would indicate that classroom use was one of the possibilities envisaged.

Parallel translation dates back to the schools of third-century Alexandria and Gaul. Apart from bilingual exercises like the Herme neumata Pseudo-dositheana[316] (which was taken over to teach Greek in the Monastery of St-Gall), parallel versions of the Aeneid are still extant from the classical schools.[137:317] The verse forms would have facilitated using a parallel format, as would the contemporary method of making a volumen by gluing finished pages together to form a roll. It is possible that the Hexapla and other polyglot editions of the Bible that appeared in the following centuries served their turn in the classroom. These were in the form of codices, books with a sewn spine like the modern book. The text was laid out in parallel columns across the full opening of the page, a necessary format when six languages were involved. During the twelfth and thirteenth centuries, it became common to enter vernacular translations round the ample margins of Latin manuscripts. It is in this way that Adam de Suel's version of the Disticha Catonis[340] was preserved. From the manuscript it appears that the Old French was added later, probably by some harassed pupil.

Renaissance teachers were deeply divided over the merits of the interlinear and parallel translations. The first grammars use interlinear supports: that of Gilles du Guez[488] printed the English translation in a smaller but identical type above the French; John Holt's Lac Puerorum[444] and the fragments we have of John Anwykyll[434] both

Page from Posselius Colloquia Familiara[569]

Copy in the Houghton Library, Harvard

Here is one of the last examples (1660) of parallel colloquies in Latin and Greek. This book is notable for its frequent use of substitution tables. As the title suggests, it treats the same subjects as the modern language colloquies, being oriented towards social occasions.

Πατὴρ { μου περιμένει ἡ φιλαν- θρωπίαν σου, ἐὰν τὴ ὅταν εὐδοκήσῃ τὸ { ἄριστον / δεῖπνον } ἐλθέ- τω.
Κύριος

Διδάσκαλε λαμπρότατε, πάντες οἱ κεκλημένοι ἤδη παρόντες μόνον σε ἀναμένουσι, καὶ ἐὰν μὴ σε προσδοκῶσι, νῦν ἂν ἀνέκειντο.

Διὰ τοῦτο δεόμεθά σου, ὅπῃ τὸ { ἄριστον / δεῖπνον } ἐλθεῖν.

Ἐπίκειται { ὥρα { πέμπτη. / ἕκτη. / δεκάτη. / ἑνδεκάτη. }

Ἐπικρέμαται

Ὁ καιρὸς { ἀρίστου / δείπνου } χρόνος πάρεστι.

Πάρεισιν οἱ κεκλημένοι ἐπὶ τοῖς θύραις.
Εἴσαγε τοὺς κεκλημένους.
Ὑποδέχου τοὺς συνδείπνους.

Υἱός.

Χαῖρε διδάσκαλε ἀοίδιμε.
Κεχαρισμένως ἡμῖν ποιεῖς, ἀξιώσας ἡμέτερος εἶναι συμπότης.

Πατήρ.

Ἑτοίμασον τὸ { ἄριστον / δεῖπνον } παιδάριον.

Παρασκεύαζε { τὴν τράπεζαν.
Σβῶσον

Παρθένοι { ἄρτον / κοχλιάρια } { ἀργυρᾶ. / ξυλικά. }

Φέρε { καρδόπον. / ἐφόδιον. / ποτήρια. }

Ἔκλυε { τὴν κύλικα. / τὸ ἀργυρῆν ποτήριον.

Τὸν

Pater { meus expectat humanitatem tuam, / ...a, ubi vel, ad } { prandium / cœnam } veniat.
Herus

Eximie Domine Doctor omnes convivæ jam adsunt, unum te expectant; & nisi te expectarent, jam accumberent.

Ideo te rogant ut ad { prandium / cœnam } accedas.

Imminet / Instat { hora { quinta. / sexta. / decima. / undecima. }

Prandendi / Cœnandi { tempus adest.

Adsunt invitati pro foribus.
Duc intrò convivas.
Excipito convivas.

Filius.

Salve Præceptor observande.
Gratam rem nobis facis, quòd non dedignaris noster esse conviva.

Pater.

Para { prandium / cœnam } puer.

Adorna / Sterna { mensam

Appone { panem. / cochlearia } { argentea. / lignea. }

Adfer { panarium. / mappam. / pocula. }

Elue { calicem. / argenteam poculum.

Cir-

use interlinear Latin-English sentences to illustrate grammar rules.

Colloquies, however, favoured the parallel translation. The fashion seems to have been set by modern-language dialogues, which were designed as conversation manuals and could be used without a teacher. But it was not until the end of the sixteenth century that Latin colloquia appeared with a parallel version, the first to be so treated being those of Mathurin Cordier,[714] whose early editions appeared with a French version.[16:355] There was a short vogue for parallel colloquies in Latin and Greek, due, no doubt, to the employment of Greeks to teach their own language in western schools.[vide 569]

Yet another possibility was exploited at the beginning of the seventeenth century by John Brinsley: his edition of Vergil, for instance, does not give the original Latin, but a literal translation with a scholarly introduction to each poem, explanations of the subject matter, elucidations of difficulties in translation and glosses on individual Latin words. These are printed in four columns disposed across the whole opening of the book.[599] In this way he solved the problem of removing the translation once its usefulness was finished. He was against interlinear translation on principle:

> When both are joyned together, as in the interlineall translation, the eie is as soone upon the one as the other: I meane, as soone upon the Latine as upon the Greeke; and so likewise upon the Greeke as upon the Latine, because they are so close joyned one to another. So that the boke, instead of being a master to helpe onely where it should, where the mind can not study it, it becometh a continuall prompter, & maketh the mind a truant, that it will not take pains which it should.
>
> 1627 (Brinsley) 595:237

From this time, though interlinear translations were common in self-teaching books,[560/596] and continued as illustrative material in reference grammars until the twentieth century, they were never fully accepted by the teaching profession. The parallel disposition was much preferred. In France, Lemare attacked interlinear translations as contrary to nature, as harmful to any teaching aim, and as typographically grotesque. The need to jump alternate lines was a serious disadvantage as it slowed up reading and caused fatigue.[767:1] There is ample evidence to show that, by the end of the seventeenth century, parallel editions in classical languages were common, both for the school-boy and adult reader. It also became common for modern language textbooks to include parallel versions of literary extracts and models for formal composition,[638/680] a custom that lasted until early in the twentieth century. One might add that parallel editions are still being published in the classical languages: the Loeb Classics from Harvard University Press and Les Classiques de la Société Guillaume Budé, for instance. In the United States especially, various publishing houses have adapted the idea to modern languages.

Usually the accompanying translation aims merely at teaching a pupil how to read, but several who have used the idea taught the whole language through it. The late eighteenth century expressed uneasiness about grammar in many ways, the most commercially successful being the Hamiltonian system, which was based on the interlinear translation. Its inventory, James Hamilton (1769-1831), was a Scottish businessman turned teacher, who had learned his German from a French émigré. His teacher had worked from literary texts which he interpreted orally, then immediately reread in German while the impression of the

First lesson from Delaunay

Nouvelle méthode pour apprendre la langue latine[687:2-3]

Copy in le Petit Séminaire de Québec

All lessons in Delaunay are disposed like this one, on two facing pages. On the left, is a Latin-French vocabulary arranged in the order the words appear in the lesson. At the top of the next page, the Latin is given in the 'natural order' and French glosses are added. The original text is then given in its proper order, and a running French translation last of all.

Liber . . . Lĭbĕr, brī. *m.* Un livre, un volume.

primus . . . Prīmŭs, ă, ūm. Premiér, principal.

fabularum . Fābŭlă, æ. *f.* Une fable, un conte, une histoire.

Æsopiarum. Æsōpĭŭs, ă, ūm. *ou* Æsōpĭcŭs, ă, ūm. Esopien, d'Esope, *ou* fait à l'imitation d'Esope.

Phædri . . Phædrŭs, ī. *m.* Phédre, *affranchi d'Auguste, excellent Poëte latin, & Auteur de beaucoup de fables.*

liberti . . . Lĭbĕrtŭs, ī. *m.* Un affranchi, un éſclave mis en liberté. *Les affranchis révéroient comme des Dieux, ceux qui les avoient mis en liberté.*

Augusti . . Aŭgūstŭs, ī. *m.* Auguſte, *Empereur Romain.* Le mois d'Août.

Prologus. . Prŏlŏgŭs, ī. *m.* Un Prologue, un avant-propos.

Ego . . . . Ĕgŏ, mĕī. Moi, *ou* je. *Pronom de la premiére perſonne.*

polivi . . . Pŏlĭŏ, ĭs, īvī, ītūm, īrĕ. Polir, ornér, embélir.

verſibus . . Vĕrsŭs, ūs. *m.* Un vers, une Poëſie, un Poëme. Une rangée, une ligne.

ſenariis . . Sĕnārĭŭs, ă, ūm. Sénaire, *ou* iambique, qui a ſix piés.

hanc . . . Hīc, hæc, hōc. Celui-ci, celle-ci. *Pronom.*

materiam . Mātĕrĭă, æ, *ou* mātĕrĭēs, ēī. *f.* La matiére, la cauſe, le ſujet.

quam . . . Quī, quæ, quŏd, *ou* quĭd. Lequél, laquélle, qui, que. *Pronom.*

Æsopus . . Æsōpŭs, ī. *m.* Eſope, *né Phrigien & éſclave. Il étoit tout contrefait de corps, boſſu, tortu, petit, laid de viſage, & bégue, ayant une grande difficulté à parlér; mais d'un éſprit ſupérieur & admirable. Il fut l'inventeur des fables.*

Autor . . . Aŭtŏr, ōrĭs; *ou* Aŭctŏr, ōrĭs. *m.* Un Auteur, un inventeur.

reperit . . . Rĕpĕrĭŏ, ĭs, rĕpĕrī, rĕpĕrtūm, rīrĕ. Trouvér, inventér, imaginér.

Livre	premiér	des fables	*ou* fait à l'imitation d'Eſope Eſopiénnes		
Liber	primus	fabularum	æſopiarum		
de Phédre	affranchi	d'Auguſte.	Prologue.		
Phædri	liberti	Augusti.	Prologus.		
j'ai	poli	*ou* de ſix piés iambiques	la		
ai poli	*en* vers	ſénaire	cette	matiére	
Ego	polivi	verſibus	ſenariis	hanc	materiam
que	Eſope	l'Auteur	a trouvé *le premiér.*		
quam	Æſopus	Autor	reperit.		

Phædri Auguſti liberti fabularum Æſopiarum Liber primus.

PROLOGUS.

Æſopus Autor quam materiam reperit,
Hanc ego polivi verſibus ſenariis.

Livre premiér des fables de Phédre, affranchi d'Auguſte.

PROLOGUE.

J'ai poli la matiére qu'Eſope a trouvé le premiér, & l'ai miſe en vers iambiques.

translation was quite fresh. In his version of the idea, Hamilton substituted interlinear translation. In order to prevent the pupil from getting a distorted impression of the foreign language, he made his English as literal as possible, even to the point of being grotesque. It was an inductive method of sorts, as the pupil was expected to make the connection between the translation and the original himself.

Though claimed as a new invention, Hamilton's system was developed from the widespread use of interlinear translation in eighteenth-century France. The father of the method was Du Marsais, whose Latin course appeared in the seventeen-thirties. He assumed at least a smattering of grammar, teaching the art of reading Latin by printing a literal translation below the Latin in smaller type. This was followed by drilling the grammar points that rose from the text. De Launay adapted the idea, but demanded that the properties of the language should be offended. To this end he dissected both languages and reconstituted them, as in the illustration opposite.[687]

Though the written support remained the most common, technology produced two other types. Improved techniques of printing resulted in the pictorial support, the first such book being the Orbis pictus.[656] This was primarily a vocabulary written in complete sentences, but it could also be used as a reading book. There was little change in the technique until the twentieth century, the relevant parts of the text being linked to the picture by reference numbers. The Berger English grammar used basically the same technique but modified it so that a story could be told.[968] In one of his exercises, which tells the story of a fox, he uses a picture of the

English countryside. The various exploits of the fox are all depicted with a dotted line, indicating the route he took. Each episode in the story is numbered to correspond with the different depictions of the fox in the picture. When comic strips appeared, they were pressed into service in the classroom, being more convenient than a composite picture of the types used by Berger and Comenius. Where one could get hold of them, comic strips produced for the home market were used, but there were many textbooks that adopted the idea and included picture stories especially designed for language-teaching.

Some experimentation was carried out with tapes of vernacular translations of reading texts. This type of aid was especially important in programmed courses. The technique of letting the pupil hear a passage in his own language while he reads the original is quite old: it inspired the Hamiltonian method and can be traced at least as far back as the Renaissance. There the application was indirect: while one pupil read his translation aloud, the others followed through in their books. Sturm's approach to translation implies that he used this approach as part of his repertoire. It is merely an adaptation of the less formal parts of the construing technique.

5.2.3 Extensive Reading

Only in this century has the skill of reading been divided into intensive and extensive types. Extensive reading is aimed at ideas rather than grammatical structure, and is definitely distinguished from translation. In extensive reading one approaches a book in the same way as a native speaker.[1227:44] This aspect of the matter was put very clearly by de Brisay, a teacher in the Hamiltonian tradition:

> The Latin sentence does not need to be dissected; it is more beautiful and more logical as it stands. If it seems awkward and unintelligible to the young student in its natural form, that is because his modern mind has only been accustomed to think in the narrow and inflexible English mould. What he must do is to free himself from his fixed habits.
>
> 1897 (De Brisay) 932:14

This quotation illustrates one constant that can be found in discussions of extensive reading from the medieval scholiasts: that it should be part of the introduction to the foreign culture.[1254:6] Another theme is the idea that reading should be enjoyable, otherwise the exercise would not be worth teaching.[1004:26] The third point of emphasis is that reading is not translating.[918:43]

While most teachers relied on a saturation technique, Peter Hagboldt, Professor of German at North-Western University, based his teaching of extensive reading on reading material that was already familiar in one's own language. Without realising that his principle dated back to the late Renaissance, he made reading exercises out of German translations of stories known to his pupils, the aim being to help them develop the facility with which native speakers group written structures and link them with their meaning. He was aware that the process he was demanding from his pupils was actually the reverse of real reading:

> Psychologically speaking this student does not read the foreign language at all, for he does not read meaning out of the words and sentences; he reads meaning into printed symbols...connecting the known meaning with the new symbols so frequently that in the end he really does gain a great deal....
>
> 1925 (Hagboldt) 1403:345

The next step from this was to let the students try themselves out on new material, so that they could exercise the motor skills and reflexes they had learned.

Hagboldt had been anticipated by Otto Bond, the editor of the first Oxford Progressive Readers. These books used simplified English translations of European folk-tales. Among others who had already established the procedure was Henry Sweet, who makes the point that what is familiar to the native adult is not so to the foreigner.[936:174] He further describes how he himself, when faced with the problem of compiling a reader, was careful to choose topics that would be readily understood by a foreign learner.

The germ of the idea had already appeared during the Renaissance, without, it seems, being widely accepted. Ratke believed in first taking the pupil through a translation of the author he was about to read: 'The subject treated by the author must first be treated in the vernacular as it is better known.'[in 55:68] This was, of course, part of an integral approach to Latin through reading but it was not regarded as sound, and was deliberately forgotten.

Under the impetus of the Natural and Direct Methods, educators began to criticise the prevailing modes of teaching. Marcel attacked the prevailing grammatical method, pointing out this was not real reading.[832:393] Others required that the pupil should be conditioned to the foreign method of handling structures:

> The Latin sentence is constructed on a plan entirely different from that of the English sentence. Until that plan is just as familiar to the student as the English plan, until, for page after page, he takes in ideas as readily and naturally on the one plan as the other, until, in short, a single steady reading of the sentence carries his mind through the very same development of thought that took place in the mind of the writer, he cannot read Latin otherwise than slowly and painfully.
>
> 1887 (Hale) 915:8

This line of enquiry was taken up again by the structuralists of the twentieth century.

Voluntary reading outside the classroom has always been strongly recommended, and various means have been employed to encourage pupils to do it. Apart from books which come to the pupil through class collections and lending libraries, magazines and newspapers have been used. They drifted into language-teaching at the end of the eighteenth century: '...pupils should be employed in spelling words and in reading some of our best authors, or even the newspapers,'[731:xv] remarked one late eighteenth-century author. The use of newspapers and magazines for the domestic market is what is meant, but as the idea spread, publishers began to find that magazines directed specifically at the learner were a commercial proposition.

One of the first languages in which such newspapers were written was Latin, Hermes Romanus being published in France from 1816 to 1819.[1031:273] The custom became quite common, and by the end of the nineteenth century Latin magazines were being published in most European countries and in United States.[1029:197] A similar type of publication continued during the twentieth century. Modern languages shared in this development too, but because magazines for the vernacular market are accessible, sales of learner material in this field were very small. Receiving magazines in the school library has always been an acceptable idea.

Until the twentieth century there is hardly a mention of silent reading. We do not even know when it became common, the literature giving us no way of tracing it. The only reference to it in Roman

times shows what a rare ability it was. Speaking of St Ambrose, St Augustine says: 'When he read, his eyes were drawn down the page and his mind was sifting the material out. But his voice and tongue were silent...I saw him reading silently, and, to my knowledge, he never read any other way.' (Confessions, VI.iii) But from St Augustine to the twentieth century there is no other mention of the skill.

One of the functions of reading has been exposing the pupil to the foreign language as a preliminary to training him to write it. So it is this aspect of language-teaching that will be treated next.

CHAPTER 6

Writing the Foreign Language

6.1 Penmanship

6.2 Composition

- 6.2.1 Prose Composition
- 6.2.2 Verse Composition
- 6.2.3 Imitation

6.3 Translation into the Foreign Language

- 6.3.1 Simple Translation
- 6.3.2 Double Translation

> The art of writing is neither simple nor straightforward enough to be learnt by formulas: reflection and reasoning are necessary.
>
> 1841 (Burnouf) 799:xi

In the ancient world, the peak of education was the art of rhetoric, which combined artistry in word use, logical reasoning, and, usually, the techniques of public speaking. Though its descendant, free composition, is no longer the sole goal of an education, enough of its original purpose has been carried over for teachers to demand more than correct manipulation of linguistic units and structures from their pupils. For just as in learning a foreign language, one aims at a native command of speech skills, one's goal in composition is acquiring the native sense of proprieties, style and grace.

Ancient rhetoric included all forms of composition, verse as well as prose; and as it was assumed that the results would always be read aloud, elocution played an important part in the discipline. The oral component disappeared during the late Middle Ages, except in the section of rhetoric dealing with sermons. Though Renaissance scholars tried to restore rhetoric to the classical state of excellence, they were unsuccessful, and, indeed, any speaking that went on in the language classroom in the following two hundred years was usually accidental. During the twentieth century, classroom composition normally concentrated on prose, and was relegated to the advanced stages of learning.

Learning the art of writing another language falls into three parts. First, there is the mechanical process of learning the written symbols and the conventions of their use. Second, one has to learn

composition itself. Third, complementary to this, but not absolutely essential, is the most difficult art of all, translation into a foreign language.

6.1 Penmanship

As a language skill, writing has an ambivalent place: 'The art of using a pen or a Chinese brush forms no part of language study proper, but is certainly a necessary preliminary to it.' (Palmer)[1021:52] Formation of letters and diacritics is an instrumental process which can be learned outside the context of a foreign language; the use of Greek symbols in mathematics is a case in point. Linguistic skills enter only when the pupil learns to use the alphabet to express thought.

The modern age is less careful in this respect than the Renaissance. Few textbooks of languages with alphabets different from that familiar to the learner took much trouble to detail the way they are to be formed. By placing an asterisk at the relevant part of the letter, some Greek courses showed where the pen strokes were to begin, but this is as far as many twentieth-century texts were prepared to go. During the Renaissance, however, copybooks were used for both Greek and Hebrew:

> For fair writing in our own, and all the chief learned tongues Copie books, prepared of purpose for the Grammar schools, as in Secretarie for our English, so for the Latine, Greek and Hebrew, together with directions for writing in the beginning of them...; whereby all Scholars, well entered and practiced from their beginning, every day a little, may come to write commendably and many of them very faire every of these hands, without hindering their learning as is proved by experience.
>
> 1622 (Brinsley) 582:79

There is no information about teaching the skill of writing in the Middle Ages, except that wallcharts were in use, the pupils tracing the outlines on sheets as the master ran a pointer around the letters drawn on the charts.[11:11] This aspect of language-teaching was especially important during the Carolingian Renaissance as one of its aims was the reform of handwriting, and the improvement of the penmanship of contemporary scribes.

The exposure method so far described was occasionally refined by calling on the pupils knowledge of the alphabet of his own language. The early nineteenth century interest in comparative linguistics, as well as affecting grammar teaching prompted a new way of learning alphabets:

> This new method is based on a system of transcription founded on the identity (though details are different) of three alphabets of the ancient world: the primitive alphabet of the Hebrews, the alphabet of the first Greeks, and that of the first Romans.
>
> 1826 (Beuzelin) 775:iii

During the twentieth century a similar method was developed for teaching the Russian alphabet: cognates in Russian and in the pupil's own language were compared and the equivalences pointed out. The approach of West and Richards was also applied to the active learning of alphabets, the pupils learning to write after they could read.[(§5.1)]

After the copying stage, other exercises were introduced. Dictation was used to drill both letter formation and spelling. It also taught punctuation skills, which are, perhaps, the most difficult subtleties of a foreign language. Composition, by its very nature, helps to root in all the mechanical skills of writing. In fact, many

teachers relied on this last stage to fix knowledge of the foreign alphabet and its peculiarities.

6.2 Composition

Any educated man who tries to compose in a foreign language is expected to write at a level corresponding to that habitual in his own. This implies several things: as it is the finished product by which he is judged, he must eliminate any sense of foreigness in his choice of register, words, idioms or structures;[394:1693] his handling of any kind of writing on which he embarks must be faultless;[1228:129] and, in the interests of efficiency, his speed of output must approximate to that of the native. To ensure these results, three types of exercise were developed: prose composition, verse composition, and imitation of literary genres. Prose composition is found at all periods in all languages; verse composition, except as a pastime occurs mainly in teaching classical languages, falling out of use during the twentieth century; imitation is a feature of Renaissance teaching.

6.2.1 Prose Composition

The acquisition of the art of composition falls into three stages: reproduction of known material, variation of passages in the foreign language, and free composition.

Until the beginning of the nineteenth century, exact transcription was considered an exercise of inestimable value:

> And so that he will better remember what he learns, his teacher must have him write out the lesson he has done, just as he finds it in the book, warning him to keep the writing correct, complete with

> accents, punctuation marks and the distinctions, and in putting as many words on each line, neither more nor less, as he finds in his book.
>
> 1612 (Anon.) 578:86

The cardinal point of such an exercise was the aid it gave to memorisation, the practice of the time clearly demanding transcription as both an aid and a test. The value of committing passages to memory went unquestioned at the time, provided that what was memorised was of excellent quality.[764:43] Despite the importance of memory work in the language schools of the Middle Ages, Renaissance, and seventeenth and eighteenth centuries, it was never regarded as a self-sufficient goal:

> Now memory is not to be neglected as a storehouse of reading. Though I do not deny that it can be aided by places and pictures, it is generally agreed that there are three qualities essential to good memory work: understanding, order and diligence. Indeed complete understanding of a matter is a large part of memory.
>
> 1512 (Erasmus) 450:522C

For the educators of the time, the importance of memorised passages depended on the effective use made of them in later lessons. After the nineteenth-century neglect of the exercise it was used extensively by W.H.D. Rouse,[985:131] and although the element of exact memorisation was not as important during the twentieth century as it had been,[1229:45] reproduction of material read or heard was regarded by many teachers as an important first step.[1323:51] Though the decline of this aid was directly due to the importance of translation during the nineteenth century, this neglect would have rejoiced the heart of John Locke who remarked that a man who had his head full of somebody else's thoughts could only become a pedant.[662:III:§7]

For the Renaissance pupil the most important exercise was compiling his commonplace book: 'Bookes of commonplaces,' remarked Ascham, 'be very necessary to induce into an orderly general knowledge, how to refer orderly all that he readeth ad certa rerum capita, and not to wander in study.'[525:124] Its main purpose was to furnish the pupil with striking passages from his reading for his own imitation. The effort of compilation was regarded as important in forming habits of reading and a sense of good style. Though first utilised by Guarino in teaching Greek,[in 89:108] its form and use were laid down by Vives:

> He is to have a largish notebook in which he is to note by his own hand any words he comes across in his reading. They are to be taken from good authors and are to be of daily use, rare or especially graceful. He must also look for turns of phrase that are subtle, lovely, well-turned, and learned. In choosing sentences he must seek out the serious, humorous, witty, courteous and false. He should also pay attention to anecdotes as examples for his own behaviour.
>
> 1523 (Vives) 470:266

It was given special attention in England, even appearing as paper book in the required book lists of the English Grammar Schools.[in 89:433] But the degree of judgment and maturity required in their compilation caused John Brinsley to have misgivings about their value for beginners:

> I do account them a great help where the schollers have leisure and judgment to gather them; I meane to gleane out all the choise sentences and matter in the most authors. Or, because it is over-greate a toyle, and requires more judgment than can be looked for in so yong yeares; if they had only bookes of references, it would be exceedingly profitable.
>
> 1627 (Brinsley) 595:188

The decline of the commonplace book into the grubby little vocabulary notebook was hastened by the appearance of such reference books and by the decreasing importance of style as an aim in composition.

The next step in teaching composition is, traditionally, guided variation of a source passage. In modern times, language teachers have only played with the idea, being impatient to get on with the real business of writing, but after a tentative proposal made during the heyday of the Direct Method, variation was used by some:

> To prevent them from going outside their proper role, such exercises will have to be merely imitation or retranslation. They must not force the pupil to create new expressions--which will certainly be dangerous, but must force him to use expressions which are already familiar to him.
>
> 1905 (Varenne) 981:24

Under the name of paraphrasis it had been known in Rome, but condemned, as it consisted in taking a finished piece of oratory and trying to put its meaning in other words: the result was never as polished as the original.[525:101] It had a very slight vogue in the early Middle Ages, but reached a peak in the fourteenth century with the Ars Dictaminis.

As this was a type of composition aimed purely at communication, rather than style, such variation of models did not come under the classicists' ban. From the textbooks which survive, it is certain that variation of model letters and documents in both Latin and the vernacular was of crucial importance in imparting the skill of writing. As most of the writing dealt with legal formulas, this was only to be expected.[197:382]

Following the practice of the classical period, Renaissance teachers greatly increased the scope of this type of variation. By reason of the equal importance of prose and verse in classical languages, the exercise had a range unknown in the medieval classroom:

the re-editing of prose as verse and of verse as prose became a key exercise, which retained its importance until almost the end of the nineteenth century. The Renaissance Copiae brought about an immense increase in the scope of the technique, for it was by this exercise that pupils acquired a feeling for words, a sense of style, and skill in genre composition.

Erasmus distinguished two levels at which a pupil could vary a sentence submitted to him: those of structure and style. The structural methods were classed under eleven heads: one could replace words by cognates; vary their number, person, gender or case; alter the relationship of adjective and noun (as magnitudo negotiorum for magna negotia); substitute simple for compound expressions or vice versa; alter the tense or mood of verbs, or substitute words of different declensions or conjugations.[451:xiii] He devotes a chapter each to the stylistic methods of variation: use of patronymics,[451:§xiv] periphrasis,[451:§xv] figures of speech,[451:§xvi] and allegory.[451:§xviii] This came to be the normal method, in prose and verse, of teaching composition. It survived, despite the Grammar-Translation Method, until the middle of the nineteenth century.[784] In the late nineteenth and early twentieth centuries, few teachers looked for more than grammatical correctness in the exercise: 'One may ask a student to copy out five times a sentence in which he has made a mistake, but it is better if the student himself invents three new sentences of similar form and content.'[1320:11] It is only fair to note that this modification of the original aim of the variation exercise was foreshadowed by Brinsley, three hundred years before: 'Unto these you may adde the practice of varying of a phrase, according to the manner

Model Exercise from

Amplifications latines[785:6-7]

Copy in le petit Séminaire de Québec

One of the last examples of expansion techniques in teaching Latin prose composition. The skeleton is given on the left and a possible expansion on the right.

MATERIES IV.

Amicus senior ad juvenem. (Epistola.)

Sic incipies : Amabam te anteà, mi Juli, quòd esses eo patre natus cujus excellentem probitatem ac doctrinam, etc. *Hìc laus patris adolescentis.* — Nunc cùm te istâ indole, isto ingenio præditum intelligam, ut paternam virtutem, etc. An dubitas quin in te, etc. ? Perge, adolescens egregie, etc. Viam invenisti, quæ te ad immortalitatem feret. Tibi gratulor, mihi gaudeo : potissimùm spero fore ut, etc. Species enim virtutis eximia : quam quò propiùs aspexeris, eò, etc. Interim contemplare actiones prudentissimi patris, etc. Me velim existimes omnibus de te maxima polliceri ; et in te amando, etc. Filius meus te sibi majoris fratris loco habet, nec, etc. Vale.

Extendes hanc epistolam, sed stylo simplici, nec nimiùm ornato.

AMPLIFICATIO.

Amabam te anteà, mi Juli, quòd esses eo patre natus, cujus excellentem probitatem atque doctrinam non præsentes modò, sed longinqui etiam prædicant; ego summam ejus in me humanitatem sæpè sum expertus : nunc istâ indole, isto te ingenio præditum esse cùm intelligam, ut paternam virtutem, tanquàm amplissimum patrimonium, non modò conservare, verùm etiam augere possis, an dubitas, quin omnia in te studia libentissime conferam ? quibus addam officia, cùm licebit ; et ut sæpè liceat, exopto. Perge, adolescens egregie, mihique carissime, in isto ad laudem cursu : viam invenisti, quæ te ad immortalitatem feret, directam, expeditam, à vulgi erroribus remotam ; quo tibi nomine gratulor, mihi gaudeo plurimùm, et ut perpetuò gaudeam futurum confido. Species enim virtutis eximia : quam quò propiùs aspexeris, eò te commovebit magis, et amorem suî mirabilem excitabit. Interim contemplare actiones prudentissimi viri parentis tui, ad ejus imitationem te totum finge atque conforma, ut haurias ab eo laudem tuam, quam capere ulteriorem ex nullâ disciplinâ potes. Me velim existimes omnibus de te maxima polliceri, et in te amando, si patrem excipias, nemini concedere. Filius meus te sibi majoris fratris loco ducit, nec ullum tibi ornandi locum prætermittet, quantùm in ipso erit. Vale.

of Erasmus, Rivius or Macropedius, de copia verborum: as the ways of varying the first supine of the imperative moode, the future tense, the superlative degree and the like.'[595:218]

Following these two stages, the pupil embarks on free composition with all its pitfalls. The twentieth century tended to restrict itself to prose writing, although the practice of verse composition had held an important place in Latin and Greek during the centuries before.

During the early twentieth century, free composition held an ambivalent place. As it does not involve translation, the Grammar-Translation teachers reserved it until the end of the course, sometimes omitting it altogether. As it involved writing, the audio-lingualists and audio-visualists would have preferred to do the same thing. But, for both types of teacher syllabi and examination requirements usually forced them to yield a fair amount on principles, except where the length of the language course allowed them to give what they regarded as a complete grounding in the skills they valued.

Though Palmer was never acknowledged, most teachers solved their difficulties by adopting what he called 'the multiple line of approach.'[1329:113] This meant refusing to be bound by any one theory or method, but choosing the means to fit the end.

As far as free composition was concerned, this brought about a change in aim and a widening of techniques. Whereas the goals of free composition had been mainly stylistic, it became necessary to drill grammar through it.[1218:129] The rhetorical orientation of the exercise, which had lasted until the development of the Grammar-Translation

Page from Neuse, W.

Von Bild zum Wort[1114a:158-159]

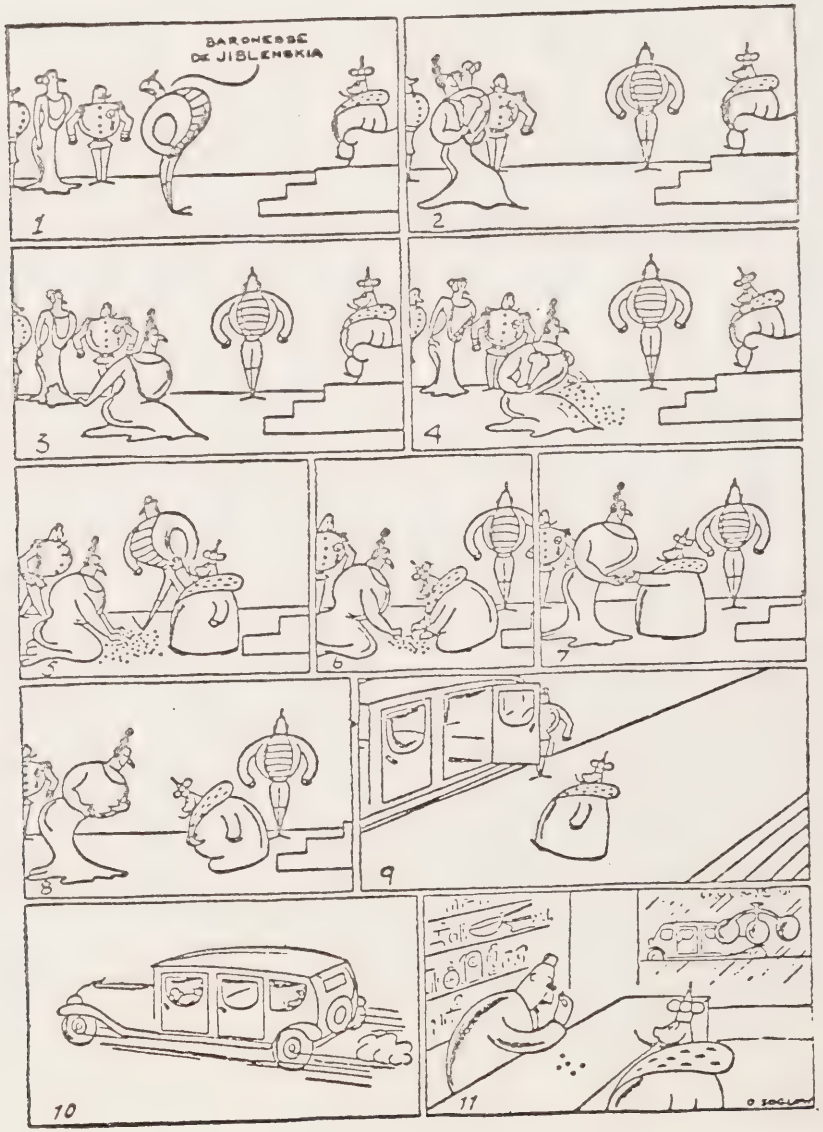
This is the beginning of a composition lesson. Key words are given on left-hand page and continue over the page. The pupil is guided in telling the story by a series of comprehension exercises in German which must be answered in the same language.

21 Der kleine König und die Perlenkette der Baronesse

(Zeichnungen von O. Soglow)

I. WORTSCHATZ

BILD 1	
die Hofgesellschaft, –en	an·kündigen
BILD 2	
der Fächer, –s, –	sitzen·bleiben (ie, ie)
BILD 3	
der Knicks, –es, –e	einen Knicks machen
BILD 4	
	auf·gehen (ging, gegangen) hinunter·fallen (ie, a, ä) zerreißen (i, i)
BILD 5	
der Wink, –es, –e	auf·heben (o, o) auf·sammeln einen Wink geben (a, e, i)
BILD 6	
	sich bücken
BILD 7	
	überreichen



Method in the late eighteenth century, was not reintroduced in the twentieth.

Modern theorists agreed on the necessity for types of preparation other than the verbal and textual ones used before the nineteenth century. Many advocated oral preparation, seeing the written language as flowing from the oral.[1241:139] Others used pictorial cues. For example, by taking commercially available comic strips that were not captioned, Werner Neuse evolved a system of language-teaching by reconstructing the anecdote. As the illustration shows, vocabulary lists were given to guide the pupil. Though published in 1938, the book was reissued in 1958, a rare commentary on its appeal in a century when the life of any method was so short.

From the little that was said about free composition during the nineteenth century, we can assume that its place had been taken by translation, a displacement partly due to the vehemence with which it had been attacked during the eighteenth century. It seems that living languages followed the classics in this regard. The rejection of composition was approved even by Rollin, at the time Rector of the Sorbonne: 'I have remarked that teachers were right...to substitute the explanation of Greek authors for the composition of essays: but I have never claimed that these last should be entirely abandoned.'[678:141] Greek as a discipline was supported by the position of Latin. And as Latin was no longer an international language, interest in the well-rounded latinity of the Renaissance had begun to wane.

The best index to the priorities of the Renaissance 'theme' is the following description of the ruling method of correction:

> In examining exercises in the highest forms (as in Theames, Declamations, Verses, Orations and the like) besides the faults against Grammar the diligent master should note, first all barbarous phrases, or poeticall Phrase in Prose, or contrary: secondly, tautologies or oft repetitions of the same thing or words; thirdly want of transitions; that is of fit bonds or phrases whereby to pass elegantly from one point to another, so that they might be more easily understood; fourthly, harsh composition; fifthly, lack of matter; sixthly, want of elegancy in tropes and figures; and so like elegancies noted in Grammar.
>
> 1627 (Brinsley) 595:200

All of this, of course, was inferred from Quintillian. Brinsley saw the necessity of following up his written corrections by making his pupils turn in a version with all its faults amended. As the Renaissance 'theme' followed the Roman rhetorical syllabus, it was an exercise in reasoning as well as in prose composition; declamation in a Roman court was never far from the mind of either pupil or teacher:

> After that xiv yeres be passed of a childes age, his master, if he can, or some other, studiously exercised in the art of an oratour, shall first reade to him somewhat of that part of logike that is called Topica.
>
> 1531 (Elyot) 484:I:173

It is probable that the logical orientation of the 'theme' and the essentially medieval concept of logical reasoning that it kept even during the Renaissance, accounts for the monopoly of translation, which demanded neither of these qualities, from the late seventeenth century on.

There was no period during the Middle Ages in which rhetoric was not cultivated. Free composition was only one aspect of the discipline, which was treated as part of the philosophical and theological corpus

of knowledge. Its range included Biblical criticism as well as writing love poetry.[113:5] As during the classical period, it had two important dimensions: the inculcation of virtue and the development of logical expression of thought.[180:6-7] It is interesting to note that Remigius of Auxerre regarded the three subjects of the Trivium, grammar, rhetoric and logic, as an indivisible whole.[374:20]

Unlike classical rhetoric, which accorded equal value and attention to the spoken element, medieval rhetoric concentrated on written composition, without, however, neglecting the spoken component of the discipline. Students were expected to be able to defend orally with the same intellectual vigour as they wrote. At times of stress, as during the Schisms, skilled oratory was valued by both sides in their efforts to disprove their opponents.

Despite the loss of most of the important documents, like Quintillian and the theoretical works of Cicero, the medieval tradition of rhetoric followed the classical comparatively closely. The tradition was transmitted by copies of Ad Herrenium, a work ascribed to Cicero, and by manuals such as that of Adrianus de But,[432] which were reminiscent of Quintillian, though the Institutes had not yet been discovered. Despite the classical norms in all other departments of the art, the language used did not remain at a classical standard.

6.2.2 Verse Composition

Because of its demands on a pupil's artistic sense, maturity and feeling for language, verse composition is no longer an essential part of foreign language-teaching. Yet for centuries it was more important than prose composition, and for dedicated classicists, it remained a

recreation during the twentieth century. As far as modern languages are concerned, verse writing lost its importance after the Renaissance.

Rabelais saw poetic ability in many languages as a necessary qualification. In speaking of the community of Thélème he notes: '...among them there was no man or woman who could not read or write, ...or speak five or six languages, and compose in them poems and artistic prose.'[543:I.lvii] Milton was typical of a large number of Renaissance poets who wrote fine poetry in languages other than their own. It is important to note that the first grammars in Romance languages were written to guide foreigners round the verse conventions of the troubadour courts of southern France.[428]

In Rome, verse-writing in both Latin and Greek had been valued as a rhetorical exercise. Owing to the importance of metrical structures in prose rhythms, ability in verse composition was considered essential to an orator. Cicero played a leading part in the development of the Latin hexametre, his translation of Arator inspiring, it is said, Lucretius. Verse-writing in Greek was considered a polite accomplishment, and remained so until the end of the second century. The Roman Empire transmitted two Latin verse traditions to the Middle Ages, both being productive even until our own times: the classical tradition of quantitative verse and the accentual verse of popular poetry and Christian hymnody. Owing to the erotic content of much of Rome's lyric verse, the only classical metre in common medieval use was the hexametre, as used in epic and satire. Models for the others were not considered fit reading for a celibate scholar.

Except for ignoring the classical canons of vocabulary, medieval scholars taught versification with all the rigour of the classical pundit. Verse composition became a favourite recreation, as the extant corpus of excellent medieval verse shows. The medieval hexametre, in spite of its slightly artificial air, is as polished as the classical. But it is the medieval accentual hymns that are the finest examples of the poetry of the time. Both types of verse were taught at school, but accentual verse was always an appendage to classical versification.[345/349/365] Verse composition was so important that, in medieval England, no one could be granted a teaching certificate unless he was competent in Latin prose and verse composition.

In the return to classical standards which followed the rise of Humanism, the classical and medieval approach to sound rhetoric through verse composition was continued: apart from assuring a good prose rhythm, the strict requirements of good verse sharpened the pupils' sense of language.[549:71] The school approach left nothing to chance: Brinsley demands that pupils should be able to make a passable attempt at prose, should have already read a lot of poetry and be able to scan a verse, including the lyric metres. Only then are they guided through verse composition by imitating models and translating. To help them there was an incredible number of lexicons, of which Gradus ad Parnassum is the most famous and long-lived. These manuals set out the rules of versification and marked the metrical character of each word, suggesting others to accompany it to ease it into its setting.

Scholars of the later Renaissance became more critical of verse composition and of the supposed benefits it conferred. Milton remarks: 'And that which casts our proficiency so much behind, is our time lost in...forcing the empty wits of children to compose themes, verses and orations, which are the acts of ripest judgment and the final work of a head filled by long reading and observing with elegant maxims and copious invention.'[603:631] Nevertheless, verse composition remained an important part of the curriculum, being reserved for the middle and senior stages of the classics course. In England especially, verse composition was considered essential, and extempore improvisation in a given metre was an accomplishment expected of every school-boy in the grammar schools.[38:51]

The normal method of introduction was by variation of short sentences. In the following example from seventeenth-century France, pentametre verses are made by expanding short sentences:

Matière de vers: Procella agitat solum. Carmen effugit rogos. Terra fructus dedit.
Vers: Exagitat totum saeva procella solum.
Effugiunt avidos carmina sola rogos.
Innumeros fructus prodiga terra dedit.

1673 (Mercier) 646:259

The examples given in this section of Mercier are remarkable in that they are all 'golden lines', which were considered the peak of perfection by Roman and Greek theorists. The line was made up of a verb whose subject and object were both qualified by adjectives. The next step after this was free composition in the manner of prose. This approach remained in use as long as verse composition was taught. Among the exercises used by the more logical classics teachers to

develop sensitivity to Latin style, was revising the Aeneid. Vergil died before he could revise the final draft and it contains many unfinished lines in it. The 'revision' consists of redoing these lines in the style of the rest of the poem.

Even at the beginning of the twentieth century, verse and prose composition were considered essential to each other. Rouse agreed with the traditionalists on this point: 'How an ordinary person can understand the rhythm of prose if he can not understand the rhythm of verse passes my comprehension; on the other hand, verse once understood, it is a shorter step to the teaching of prose rhythm.'[937:vii] By the middle of the twentieth century the vogue of verse had passed; it remained only as the pastime of the inveterate classicist.

6.2.3 Imitation

In the classrooms of the first part of the twentieth century, imitation of literary models in the foreign language served merely to apprentice pupils to style. It was rather a vague concept with no clearly defined goals. In modern languages its utility has never been clear: the multiplicity of possible models has prevented any attempt at precision of techniques and aims. In the classical languages, however, the universal recognition of certain authors as ranking above all others gave a point and direction to the exercise.

Though literary imitation is recognised as a Renaissance peculiarity, traces of it existed in the medieval classroom. Speaking of his master, Bernard of Chartres, John of Salisbury says: 'He used to put before us poets and orators to direct the pupils' early exercises in imitation prose and poetry. He would order us to imitate

their characteristics, analysing their ways of using words in sentences and their oratorical cadences.'[399:§56] It is clear that all the pupils had to do was to imitate features of style, there was no attempt to get inside the author's skin as there was during the Renaissance.

During the Renaissance, imitation was not merely an introduction to stylistic niceties, but a training in literary technique:

> There be three kindes of imitation in matters of learning:
> 1. The whole doctrine of comedies and tragedies is a perfect imitation, or fair lively painted picture of the life of every degree of man....
> The second kind of imitation is to follow for the learning of tongues and sciences the best authors.
> The third kind of imitation belongeth to the second; as when you be determined, whether ye will follow one or more, to know perfectly and which way to follow that one....
>
> 1570 (Ascham) 525:136

The effects of the last approach are manifest in all European literatures of the period.

The first step in imitation was sentence adaptation:

> Whereas they reade in Latine Gallus gallinaceus dum vertit stercorarium ostendit germam; quid, inquiens rem sic nitidam reperio? they might imitate it by this or the like expression: Mendicus, dum vertit stercorarium, ostendit talentum: quid, inquiens tantum argenti hic reperio?
>
> 1660 (Hoole) 637:II:64

The next step was careful analysis of the literary technique according to which a piece of Latin literature was conceived. Where a Greek inspiration was extant, it was carefully compared with its literary descendants and the lessons learned applied to free composition. It was important to turn out something a great Roman author might have

written, without hiding one's individuality. Cardinal Bembo states: 'So when Cicero treated the definition of this word, he said that the urge to imitate arose from impulse to produce a piece of literature that was similar to another and just as good.'[455:25]

While most of the Renaissance pundits looked to Cicero and the poets to provide models, Justus Lipsius saw the technique of imitation as a means of breaking the hold Cicero had over scholars of the time. Thus he demanded that writers should be free to choose their own models: he himself chose Tacitus, an action which, then as now, was an act of rebellion.[46:210] But, as we have already seen, he was on the losing side.

Despite obvious demands on the maturity of the pupil, this idea seems to have been used very early in a child's school career. Opinions differed over just how much one could learn through imitation. Some claimed to be able to teach the whole language; other fought the idea bitterly: 'Imitacyon of autours without preceptes and rules is but a longe betynge about the bushe and a losse of tyme to a yonge beginner,' was Whittinton's attitude.[in 89:35] The quarrel gained in virulence during the sixteenth century until the whole principle of imitation was questioned even for teaching style:

> And coming to make school exercises the pupils can partly steale unreasonably: and partly immitate their authours making little or no use of grammar or any part thereof but doing all by apish imitation, and grose theft, being sure of this only, that their Authour writes true Latin, and good matter and so by gessing what he speaks, tye it to some other matter, stollen out of some other place, wherebye it comes in the end to some misshapen body with never a sound ioynt in it, knit together with sinews of sand..
>
> 1616 (Granger) 564:Preface

With the advent of grammatical methods of teaching during the centuries which followed, imitation disappeared, except in the classrooms of a few enthusiasts.[687:xxxviii/675:125]

Gouin tried to integrate imitation into his cyclic style of teaching. He was sure that any literary work could be broken down into a series of cycles without doing violence to it. Once the pupil and the teacher had worked on it in the usual way, the pupil was asked to write it down from memory. Gouin, however, wanted the pupil's script to be more than a memory exercise: 'The pupil has not learnt the fable by heart--he has created it with his judgment--he has made it his own by conceiving it in his mind. The work before him is really his own work...and because it is his own work he has not the power to forget it.'[925:330]

Contemporary classics teachers were also toying with the idea of imitation. Latin textbooks in which the principle was embodied were published,[922] and theorists, jolted by the success of the Direct Method, began to look into their own resources. In Jesuit schools, some tried to link intensive reading to prose composition, reviving part of the Renaissance approach:

> ...the author's sentence, generally rather long, will first have to be analysed thoroughly so that its ground plan and external structure are quite clear. After this first step, the teacher will himself build a sentence on this model and will have it repeated, if necessary. Then he will give a French sentence constructed according to the same plan, which will have to be put into Latin. Then he will indicate the thought, in Latin or in French, and the pupils will have to develop it. Finally, he will leave the pupils themselves to find the thought.
>
> 1898 (Bainvel) 935:176

But as the popular orientation of language-teaching during the twentieth century was oral, the importance of literary imitation was not re-established. In the classical languages it proved impossible, as few twentieth-century classicists ever got their pupils pas the deciphering stage, or had, one suspects, a reasonable command of the language themselves. And to teach or learn by imitation one needs almost a native command of the language.

6.3 Translation into the Foreign Language

The history of language-teaching is dominated by translation, which, at certain times, has even driven reading and composition from the classroom. Translation into the second language is regarded as complementary to composition, its two special virtues being formation of a sense of style, and a rigorous training in perceiving the immense differences in style between resources of different languages. The only period from which it is largely absent is the Middle Ages. Simple translation has existed during most periods of language-teaching. But during the Renaissance, it was supplemented by 'double translation', which combined translation in both directions with intensive reading.

6.3.1 Simple Translation

Translation did not originate as a school exercise, but as an administrative necessity in the multilingual empires of 3000 years ago. As a scholarly exercise, it was developed during the third and second centuries B.C. by the First Roman poets, Livius Andronicus, Naevius and Ennius, who adapted the Greek conventions. It was clear to the Romans that the difficulties entailed fitted this exercise for

the mature scholar, rather than for the school-boy, the work of manipulating the two languages together requiring intimate acquaintance with both. But as rhetorical composition already was the standard technique for teaching style, translation into the vernacular had hardly any place in the ancient schemes of teaching foreign languages.

Though current in Rome, translation did not appear in medieval schools until the fourteenth century: the masters of the grammar school at Troyes dictated French sentences to their pupils for translation into Latin, the result being checked the next day.[35:20] Judging from later casual appearances of translation and its denunciation as a common and pernicious exercise, its use was not restricted to Troyes.

In the schools of Renaissance England, translation appeared under the form of Vulgaria or Vulgars, English sentences describing the daily life of the period. Their English is natural, but obviously written with an eye to translation. They seem to have been invented in the late fifteenth century by John Anwykyll, a Latin teacher at Oxford.[435:xi]

The routine of tackling a 'vulgar' has hardly changed since then: Stanbridge gives a long page of instructions whose familiarity can be judged from the first sentences: 'What shalt thou do when thou hast an Englishe to make into Latine? I shal reherse syn Englishe ones, twyes or thryes, and loke out my principle verbe, and aske the question who or what....'[447:1] An inverted form of construing was recommended as the easiest and surest way of embarking on a

translation. The sentence was treated just like a Latin one, each word being parsed according to its function in order to arrive at the Latin case required. From this 'construe' the pupil then built a Latin version in the 'natural order'; when it was grammatically faultless a piece of respectable prose was then made out of it by rearranging the units. Then the pupil learned his own Latin by heart, reciting it in class.[38:13]

In England the 'vulgars' sparked a quarrel parallelled by similar disagreements on the continent. Some teachers, headed by Whittinton, thought of the 'vulgar' as an aid to learning grammar, while the opposite camp under Horman, used it as the first introduction to classical authors. The school of Whittinton built their sentences round grammar points, even quoting the rule at the head of the page: Horman based his on selected passages from Livy and Cicero. It was a counterpart of the differences already noted between partisans of the direct and indirect approaches within the Erasmian circle.(vide 2.1) Whittinton's ideas fitted in better with the prevailing fashion, and Horman had to wait a century before his approach was vindicated by Joseph Webbe.

Though good style in Latin was a Renaissance preoccupation, the 'vulgar' took little cognisance of anything but the elementary skills of translation. The basic points of style were not ignored; the main purpose of the 'vulgar' was correctness in the elementary skills of putting a language together. It is worthy to note that, as yet, such translation was not a regular part of the modern language course.

During the seventeenth century the pattern was continued. One can gauge the importance of translation from the flood of books published on it: apart from formal grammars like that of Lily, which survived into the nineteenth century as the 'Westminster Grammar', there were phrasebooks, compiled to forestall error on the part of the pupil. A typical example is Les Particules reformés, by the Oratorian, F. Pomey,[667] which consists of an alphabetical list of French idioms with various classical Latin translations annexed. Such books were accompanied by a large number of excellent bilingual dictionaries in both classical and modern languages. As a guide there appeared various works on the art of translation into Latin, which are really the first incursions into the field of comparative stylistics.[744] As yet, such books were not common for modern languages.

Partly because modern languages were unusual as school subjects, information on translation in their teaching is rare before the nineteenth century. They were usually learned in private, either under a tutor or by self-instruction from books, the oral aim not admitting translation. But as universal grammar came to dominate all approaches to language, translation and its dismembered relative the 'vulgar', crept into modern languages in the form developed by Seidenstücker and Meidinger, eventually to permeate all language-teaching well into the twentieth century.

Eighteenth century authorities had little new to say about translation. During the first half of the century it was abandoned by many teachers for literary study, as, in the hands of all but the best pupils, it was unsatisfactory:

> First of all it is absurd to throw a child into the composition of a language whose genius and idioms are entirely unknown. To demand Latin from him, is to draw on a fund which one knows to be empty.
>
> 1750 (Pluche) in 764:151

So little is said about preparation of a passage for translation that it is probable that the elaborate Renaissance methods of preparation were either taken for granted or no longer in use at this time. All authorities, however, discuss very thoroughly the way in which the teacher should discuss the pupil's shortcomings. Translation teaching was beginning to take a strong negative cast.

Some of the early nineteenth-century teachers tried to introduce an interlinear layout into the grammars that taught composition through translation. The English editions of de Lévizac[766] and the English grammar of John Jump[778] printed complete sentences in the first language, translating only the content words interlinearly, the pupil being left to fill in the structure words in the lesson. As the matter became more advanced, there were fewer and fewer props until, by the end of the course, interlinear helps were entirely withdrawn. This technique lasted until the eighteen-thirties.

As late as Dr Arnold's tenure of the headmastership of Rugby, the traditional 'vulgar' was still in use in Latin, coupled with reading and free composition. The aim of the exercise was not merely translation, but imaginative imitation: a very free translation in which the pupil expressed some of his own personality and literary skill. As described in Tom Brown's Schooldays, the exercise approaches

Milton's idea of imitation;[85:248] it was also accompanied by free composition, usually in verse. But by the last years of nineteenth century, translation had ousted composition from the curricula of most schools. In the few where composition was taught, it was approached through translation.

Twentieth-century theorists who treated the use of translation gradually forced the schools back to Renaissance theory and practice. In the first enthusiasm for the Direct Method many had abandoned translation for free composition, mistakenly interpreting the recommendations of the pioneers of the method. Nothing in Viëtor endorsed such a drastic stand and other theorists, like Sweet and Jespersen, stated that, at the advanced stages of the course, translation definitely had its uses. As during the Renaissance, two streams of thought and practice developed: the traditionalists clung to translation as their only resource for teaching all aspects of the language, while the minority refused to use it. It was not until quite late in the century that the middle view received any hearing at all.

One of the factors in the survival of translation was its importance in examination syllabi. Various expedients were developed to close the gap between Direct Method practice and the official requirements: Hovelaque suggested that teachers should prepare translation assignments by Direct Method lessons: 'Preparation will be done in class, in collaboration with the pupils, using only the foreign language, by the use of direct procedures only.'[998:306] In countries where the Direct Method was officially accepted this became usual.

After the Second World War the so-called 'Bilingual Method' was developed. This was a fusion of direct methodology with translation. All the appurtenances of the Direct Method were used, but the original cue was given in the first language after the patterns had been introduced to the pupils.[1296:10]

Further clarification of the utility of translation in modern-language teaching resulted in a rethinking of aims and methods. Its most important function was seen to be sharpening the pupil's linguistic sense in both languages: 'The value of translation, which is hardly recognised in the modern educational climate, is that it serves to clarify knowledge which would probably remain hazy without it.'[1304:351] As previous inductive teaching will have accustomed the pupil to handle groups rather than single words, this approach will be easier to inculcate in teaching translation. The pupil would have the opportunity to remain on known ground while learning the arts of translation and improving his sensitivity to the differences between his vernacular and foreign languages. Greater attention to differential analyses of languages refined the exercise, making it more useful and effective.[1318:1] Owing to this development, the twentieth-century return to the Renaissance view of this exercise was accelerated and translation was made more meaningful to both teacher and pupil.

6.3.2 Double Translation

Renaissance pedagogues felt that translation and the composition techniques described in §6.2 were relatively unsure. They supplied no clear basis for comparison of the pupils' individual styles with those accepted in the second language, even if his grammar and vocabulary

were quite faultless. As they considered such point-by-point comparison necessary to the attainment of good style, Renaissance teachers had their pupils translate vernacular versions of Latin and Greek originals back into the original, and then, under close supervision, compare the results. Usually the version used was the pupil's own which had already been approved by the teacher. It is this exercise, above all others, that formed Renaissance consciousness of classical style and literary technique.

Although typical of the Renaissance, double translation was first recommended by Pierre Dubois in 1306 in his book, De Recuperatione terrae sanctae.[413] He suggested undertaking the conquest of the Holy Land by military measures and infiltration. As preparation for the second means, he suggested setting up a group of schools like the World War II language schools of the Allied armies to train elite cadres to spearhead the retaking and holding of territory. Boys were to be taught Latin and oriental languages to fit them for administrative posts; girls, handpicked for their beauty and religious fidelity, were to learn the same languages and then marry Muslim nobles, in order to convert them to Christianity. Double translation of religious texts is prescribed as an alternative to free composition.[413:xlv:71] Even at this early stage construing seems to have been taken as an integral part of the exercise. There is no evidence, however, that any part of this scheme was ever put into practice; it seems that the earliest use of the technique was in the school of Guarino during the late fifteenth century.[89:109]

Though double translation was very common in the schools of the sixteenth century,[38:7] the name habitually associated with it is

that of Roger Ascham:

> First let him teach the child cheerfully and plainly the cause and matter of the latter (of Cicero), then let him construe it into English so oft as the child may easily carry away the understanding of it; lastly parse it over perfectly. This done, let the child both construe it and parse it over again so that it may appear that the child doubteth in nothing that his master taught him before. After this the child must take a paper book, and sitting down in some place where no man shall prompt him, by himself let him translate into English his former lesson. Then, showing it to his master take from him his latin booke, and pausing an hour at least, then let the child translate his own English into latin again in another paper book. When the child bringeth it turned into latin, the master must compare it with Tully's latin, and lay them both together, and where the child doth well in either the choosing or true placing of Tully's words, let the master praise him and say here do ye well.
>
> 1520 (Ascham) 525:13

This was the definitive statement of principle, refinements being added by later pedagogues: John Cleland suggested that the second stage of the exercise should be delayed until the next day.[573:80] He realised that other languages could be introduced into the cycle and proposed that a French version be made of the English before it was translated back into Latin.[573:79] By the beginning of the seventeenth century, Greek, Hebrew and modern languages were all given a place in the cycle.

It is clear that, in all languages taught by this technique, stylistic nicety was an important aim:

> In the matter of imitation, which is of the greatest utility in forming style, it is useful to take some passage, from Cicero for example, and turn it into the vernacular. Then, after some time, you will

> turn it back into Latin. The next step is to compare your version with the original and correct it. Thus your own style will acquire the elegance of Cicero's.
>
> 1764 (Juvencus) 692:21

As construing conflicted with the formation of a good style it was increasingly relegated to the 'vulgar'. But, though other writers mention double translation with approval,[676:41] by this time, it was going out of fashion, being replaced by grammar learning and simple translation.

Languages other than Latin entered the cycle where it was considered important to teach the art of rhetorical composition. It was in this way that Milton learned to handle all his languages.[65:318] But in Greek and Hebrew the choice of texts was limited, especially as they often appeared together in the chain of languages used. Thus the Bible was the key text; the Vulgate, being written in unclassical Latin, was not in favour, its place being taken by the Renaissance version of Junius and Tremellius. When Greek alone was being taught, one could use Renaissance and classical translations of Greek works, thus exercising both languages at once. The range for modern languages was somewhat wider, especially for Italian, a favourite language during the Renaissance, boasting a large corpus of texts with classical inspiration.

During the eighteenth century the philosophical orientation of language-teaching probably caused the demise of double translation. Stylistic considerations declined in relevance, as Latin and Greek lost their practical value as languages of scholarship. Since then,

sporadic revivals of the technique have been attempted, always in classical languages, but without being accepted by the profession at large.[922]

Though it is natural to begin all discussions of teaching by detailing how one teaches, what is taught is an equally important question, often limits the choice of techniques. Now we shall look at the ways in which material for the language course has been selected.

PART III

WHAT IS TO BE TAUGHT

Introduction

7. Selection

The choice of linguistic units to make up a given language course is governed by two considerations: the aim of the course and teaching conditions.

The purposes for which foreign languages are taught fall into three groups: literary, scholarly and social or practical. In linguistic terms, this determines the language skills which will receive the most emphasis and the registers in which one's pupils will operate. It also demands that the items chosen should be in harmony--one can not risk producing a class of Eliza Doolittles. By selection of phonological items one determines the accent one's pupils will speak with. The balance between the three aims governs the tolerances the pupils are allowed in grammar, the vocabulary they learn and the way they are expected to use it. The solution to these questions has varied according to the preoccupations of each period of teaching.

Though mainly a linguistic process, selection can not be entirely divorced from teaching. The time available will necessarily affect the amount the pupil can absorb and retain. Questions of environment can also determine word selection: for example, if one is to use one's English in North America it is necessary to know elevator instead of lift; in French Canada one will soon learn that char can equal voiture. Though gradation is not part of selection, the later process of ordering the material for teaching will have to be kept in mind, so that one does not introduce needless difficulties.

In this part, we pay more attention to the linguistic aspects of selection as they are the more important and better documented.

CHAPTER 7

Selection

7.1 Frequency

7.2 Range

7.2.1 Range and Register
7.2.2 Range and Common Use

7.3 Availability

7.4 Coverage

7.4.1 Extension
7.4.2 Combinability and Generative Power

7.5 Facility

> Then, in compiling vocabularies, my next concern was to select the words in most frequent use, and to order the lists in such a way as to leave out nothing necessary to express concepts, which, once identified and put to use, had to be given a precise definition.
>
> 1631 (Comenius) 613:i

In selecting material for the language course, four internal criteria have been used: frequency, range, availability and coverage. In addition, external criteria, based not on linguistic characteristics, but on pedagogical needs, have been considered as useful in selection. These include the 'cost' of a word or expression, its length, and its similarity to known units.

The oldest of the four criteria, and, traditionally, the most important, is range, or the number and kind of texts in which a word appears. It has been both a measure to restrict an over-abundant vocabulary, and a justification for selecting common words and expressions to teach. As the canon of material was drawn from a restricted range of authors during the classical period and the Renaissance, it was the main method of assuring that the language taught was of an educated standard. During the twentieth century, however, the range criterion was used largely to justify a word or expression by the number of people who used it. Neither means was used exclusively at any period but the emphasis has gradually changed from the restrictive aim of the classical period to the inclusive modern one.

Frequency had some limited use during the late classical period for selecting rare words for use in poetry and elevated prose. The

first use of frequency to establish a minimum learning vocabulary was evolved by the Massoretes of the ninth century who drew up frequency lists of Biblical Hebrew. But it will be obvious that both these uses dealt with frequency within a limited vocabulary. Availability was a basic criterion during the Middle Ages, as Latin was taught for use, and purism was not a factor in selection. Coverage is implicit in Aristotle who devoted much attention to extension in word meaning. All of these were summed up in the vague term 'utility' during the eighteenth and nineteenth centuries; they were not separated from each other, named or measured until the twentieth century. The first to appear at the beginning of the century was frequency, but as this was calculated on a limited number of documents, it was still not separated from range. Henmon isolated the concept in his French vocabulary list by giving the number of texts in which a word appeared as well as its frequency. Availability and coverage were isolated and measured after the Second World War as it was made clear that frequency and range were not adequate to build workable teaching vocabularies.

The external criteria are mainly twentieth century inventions, though, as with the internal criteria, a few references to them are found as early as the ninth century.

7.1 Frequency

In a discussion of frequency counts it is usually their application to vocabulary selection that first comes to mind. This is natural because of the predominant idea that learning a language is primarily a word-learning process. In addition, over the history of language-teaching, this level of analysis has received the most attention.

However, grammar has also had its share of statistical analysis and some attention has been paid to the statistical treatment of phonology.[1328a:42]

As far as vocabulary and grammar are concerned, frequency counts have been used for contradictory purposes. Their first recorded use was selecting rare words fitted for the noble style of elevated prose and poetry. In sharp contrast the later use of frequency counts aimed at justifying the inclusion of common words in a language course, on the grounds that a word is frequent because it is useful.

The former purpose guided the research of the Alexandrian school of literary critics and scholars that flourished in the first century B.C. Following the canons of Aristotle's Poetics, they sought out rare words (γλωσσαι), whose judicious use would add a remote and noble atmosphere to their verse. In Rome, the customs of the school were perpetuated by the circle of young scholars of whom the poet, Catullus, was a member.

The cult of the γλωσσαι was followed with discretion by the Roman literary world of the early Empire: 'And he must take considerable pains over "glosses", i.e. words of uncommon use,' was Quintillian's recommendation for the school pupil.[314:I.viii:15] But the archaist school which followed sought 'glosses' for their own sake, looking to rarety as the sole justification for literary use. A balance was restored by the grammarians of the fourth century. Then, in spite of repeated lip-service during the early part of the Middle Ages, the idea was neglected until the Renaissance.

In Hebrew, however, the ninth-century religious movement which led to the production of the Massoretic Text of the Old Testament, the recension of the Talmud, and the subsequent destruction of all other editions of the Hebrew sacred books, turned to frequency statistics as an aid to textual criticism. The result was a list of hapax legomena, and a general frequency list according to which the divergent texts extant at the time were harmonised. The accuracy of their work was unexpectedly confirmed during the nineteen-fifties by the discovery of the Dead Sea scrolls, containing some books of the prophets which compared almost word for word with the received text.

Due to the appearance of shorthand during the sixteenth century, some interest was shown in frequency, but the lists were usually drawn up according to the instinct of the writer. The pioneer in the field seems to have been John Bright, the author of Characterie, an Arte of Shorte, Swifte and Secrete Writing by Character (1588). He included 6000 words, arranged in lists of relative frequency. The first specific application to foreign language-teaching seems to have been made by Winckler and Leusden (1649) who independently compiled frequency lists for the Greek New Testament.[18:20] Given the polemical nature of the times, it is probable that any utility in language-teaching rose out of the usefulness of such lists in textual criticism.

But the predominant activity was still collecting rare words, drawing a testy comment from a Jesuit editor of Clenardus: 'Now, what in the world is the use of sniffing out words, for which we have little or no use?'[624:iii] Comenius tried to refine the role of frequency in vocabulary limitation by trying to impose some statistical limit: 'I

have chosen the more usual words out of a short list of a thousand. These I have used in sentences, some simple, but most of two members.'[633:303] But this lead was not followed.

Teachers of the following centuries were not concerned with frequency counts, vocabulary being selected on its suitability for demonstrating the grammatical concept in question. There were, however, some teachers, like those in the Pestalozzian schools, who used their own instinct in selecting frequent vocabulary. They were imitated by teachers of the Natural Method. It seems that the Direct Methodists followed suit.

In modern times, the more laborious statistical technique was first used by Kaeding, a German civil servant, who analysed texts totalling 11,000,000 running words, all of which were counted by hand. This was designed to help government stenographers to spell correctly. The idea was not applied to foreign language-teaching until the nineteen-twenties. Though Thorndike's Teachers' Word List (1921) was directed primarily at teaching English as a first language, it was not long before his word-lists were applied to teaching English to foreigners, his results being refined by Palmer's group in Tokyo. For French, the first frequency list was drawn by Henmon in 1924, elaborated by Vanderbeke and further improved by Cheydleur as part of the American Modern Language Study.(1929) Similar lists were worked out for both words and structures in Spanish and German. At first these lists were used to check the value of existing text-books by seeing if what they taught appeared in the frequency lists.

Contemporary critics were dubious as to their value in general

language-teaching: 'It is apparent to the careful reader that these lists will find their greatest use in courses designed to develop facility in reading. The words that occur in them are derived from foreign writings--not from speech.'[1077:154] But as most courses of the time aimed at reading ability, these lists seemed quite suitable.

There was, however, a confusion in the minds of those who had compiled them, between frequency and range. The basic material used had been literary, so they reflected written usage. For this reason, the language-teaching schemes of the Second World War deliberately abandoned existing frequency lists because they were too literary and built vocabularies according to the instincts of the native speaker.

The invention of the tape-recorder greatly increased the possibilities of varying the range on which frequency counts were based. During the nineteen-fifties, CREDIF pressed it into service in the field work that went into compiling le français fondamental. In Australia, Dr Schonnell used it in establishing a frequency count of English that was used in the teaching of both first and second languages.[1334:178]

Though the Armed Forces language schools had given impetus to building vocabulary lists through frequency statistics, many authorities were suspicious of the practice:

> The language class is not for producing bilinguals, but for giving access to a new channel of thought and action. Failure to realise this is responsible for the belief that the right words to teach a beginner can be discovered by the statistical analysis of the words used by the native.
>
> 1958 (Abercrombie) 1239:24

The development of the taperecorder made research on the spoken language possible and the three other criteria of selection were used as refining tools.

7.2 Range

In modern times the concept of 'range' was first identified during nineteen-twenties by Henmon. In order to give another to the criterion of frequency, he noted the number of authors in which a word occurred, showing whether a common word was an idiosyncracy of a few or the common property of many. In the research carried out by CREDIF in the nineteen-fifties, this criterion was transmuted into the number of speakers in whose recorded samples of speech the word appeared.

Historically, the principle of judging linguistic material by its range is one of the first criterion of selection. The traditional use of the criterion revolves around register. Even in a frequency list, one first chooses the register within which one will make a selection. For the purposes of teaching, cultivated registers are usual, so linguistic units, whether lexical, semantic, grammatical or phonological, that were acceptable in the normal registers were taught to the exclusion of others in less acceptable registers.

7.2.1 Range and Register

The first linguists to concern themselves with questions of range were the Alexandrian scholars. In comparing the Golden Age of Greece with the times in which they lived, they were struck by the immense degeneration of the Greek world. This they attributed to the decay of the arts of literature, for the orator, as the good man par excellence (καλλοκάγαθος), was considered to be the stabilising influence of Greek

society during the Golden Age. In a sense, this was true, power lay with the persuasive speaker. To bring about a rebirth of the old Greek world they tried to recreate its literature, beginning by analysing the great orators and posts.[16:19]

This concept also took root in Rome. Indeed the Roman poets of the early Empire were recruited by Augustus in his efforts to remake the ethos of the Saturnian Age, as the legendary past was known. This, in part, accounts for their preoccupation with the Alexandrian school and its methods. Later writers were aware of this aspect in the poetry of the early Empire, and identified Cicero with the forces that were trying to reverse the decline of the late Republic. Thus, they drew on both periods, bringing together the canon on which selection of linguistic material for the classics course is based. The literary men of the Empire tried to do what the Alexandrians had tried before them: to recreate old glories through a reform of literary and linguistic standards. The effectiveness of their selection techniques is shown by the faultless archaism of style that began with Sallust and reached its height in the work of Fronto.

One of the basic features of Roman literary practice was the rigid separation of the language of poetry and prose, in essence a distinction based on register. The language of poetry, like the popular language itself, drew on wider sources and was a more expressive instrument than the chastened language of prose. One of the features of the archaic style mentioned above was the destruction of this difference, which was restored by the grammarians of the fourth century. The quarrel between the Attic and Asiatic schools of Greek oratory, which affected Romans who used both languages, was essentially one of register. The

Attic orator, of which Cicero in his mature period is a good example, used a bare forceful type of language that relied on the artistic use of a restricted number of resources. But as a young man Cicero had belonged to the Asiatic school, which drew freely on poetry and popular language.

The spread of Christianity took the moral purpose from the accepted literary canon, leaving only the excellence of the literature to ensure its survival. The Bible and the Fathers were added to the canon, and, as they drew on different registers, much confusion resulted. Hence the classical reverence for register disappeared and the criterion of need (availability) dominated vocabulary and grammar selection until the Renaissance.

Renaissance scholars quarrelled bitterly over selection. The old reverence for Cicero reappeared and developed into a mania. Vives remarked: 'There are some who fear that they will be contaminated if they use anything not found in Cicero. I consider this sensitivity ridiculous, and a sign of ignorant superstition.'[483:81] The humanists even went as far as to rewrite the hymns of the Breviary, at the order of Pope Urban VIII, to bring them into line with classical norms. One of the most vociferous of the <u>anticiceroniani</u> was Henri Etienne, who, between trenchant attacks on Cicero and his sycophants, commented shrewdly on the foundations of the Ciceronian style:

> So, many things are ascribed to Livy. But if Cicero had seen fit to use these words and expressions, they would not merely be Livian, but also Ciceronian. But there is not a trace of them existing in the works of Cicero which are extant.
>
> 1576 (Estienne) 528:ii

Unfortunately, most of our information about the ciceroniani occurs in the writings of their enemies, who represent them as rigid scholars with no imagination and an almost hysterical fear of sinning stylistically. Erasmus stood between the opposing schools. While recognising the pre-eminence of Cicero, he demanded that one should be allowed to incorporate in one's style the features of the best authors of other periods. Yet any modern Latin student will know that the ciceroniani won the battle, and that their victory is in no danger of being reversed.

The degree to which a wide spread of authors was used can be gauged by inspecting the Copiae. The Copiae of Erasmus are what his Colloquia are not, the product of a man of exquisite taste. His guiding principle was simple: 'We do not think it absurd, if we are to begin this book with advice, to recommend that the stylistic sense of a pupil should be fostered, so that his writing should become truly Latin, elegant and polished.'[451:I:x] He distinguishes between good Latin words (which may or may not appear in Cicero), barbarisms (such as compilare for colligere) and turns of phrase that are otherwise unfitting. He classes these last under nine heads:

derogatory (as congerro for amicus);

unusual (vagor for vagitus);

poetic (clarare for illustrare);

ancient (temetum for vinum);

obsolete (hostem for hospitem);

harsh (e.g. castrata est respublica morte Camilli);

foreign;

obscene;

neologisms.

By the time a student was advanced enough to profit from the copiae, he was expected to be well enough trained in scholarship to be able to check the bona fides of any word he wished to use.

In modern languages very little of this development took place. Not much was done beyond emphasising that the pupil's style and usage must be based on that of good authors. Considerations of register proved to be of capital importance, especially as the dialogues in common use were based on cultivated use, one of the aims being, as we have seen, the teaching of etiquette.(§4.3 1) This remained important during the Renaissance and the two following centuries, so that the dialogues of these periods used words and expressions drawn from the conversation of polite society. During the nineteenth and twentieth centuries the norm became more literary, and the register taught was usually that of formal discourse and writing. Hence the choice of words and structures tended to be governed by literary considerations, as if every student of French was to be made into a Victor Hugo. Though this approach remained in classical languages, the frequency research of the early twentieth century caused its disappearance in modern languages.

Though the preoccupation of most people has been selection of words, selection of phonetic features is also an inescapable part of the process. In general, a cultivated society is one in which pronunciation is a social marker and this outlook is imposed on the foreign learner. Thus in Roman society phonetic features were selected with the same rigidity as grammatical and lexical. Despite their lack of success, grammarians since that time have tried to preserve the Roman consciousness of sound.

With the emergence of standarised versions of Romance dialects, some pronunciations were excluded on the grounds of register. Beza (1583) advises the learner of French against certain popular pronunciations, castigating the pronunciation /io/ for /ɔo/ or /o/ in words like beau.[548:58] This attitude continued until the twentieth century.

In line with the less normative orientation of modern linguistics, twentieth-century teachers were inclined to review the traditional thinking, recognising a whole range of pronunciation as possible, provided that intelligibility was arrived at.[1242:64] The practice over a 'received pronunciation' varies according to the language taught. In centralised languages like French, only one pronunciation is recognised as possible; but in English the teacher may choose the accent he wishes to teach: 'Certainly it is not necessary for an "ideal" pronunciation to be markedly Southern British or markedly any other speech dialect.'[1242:63]

But, given the normative attitude that is bred into every user of language, it was realised that one could go too far in teaching idiomatic uses of language. There are always little licences that a native speaker will allow himself, without according the same flexibility to the foreigner: 'It has been stated that marginal or over-lapping phonemes should be avoided in the teaching of a language. Used by a non-native speaker, they will not be accepted, but interpreted as mistakes.'[in 1209:37]

7.2.2 Range and Common Use

In the nineteen-twenties it was realised that the variation

between the statistics of frequency lists was due to the different texts drawn on. In an attempt to correct this, mathematical techniques, such as averaging the frequencies and adding the range figures, were tried. It was found that, given large numbers in both the frequency and range columns, the two lists began to place the words in the same order. The linguists who isolated the concept of 'range' were hardly interested in stylistic nicety, but in building a fluent use of language: 'Like the German and Spanish idiom lists, the French list rests on the belief that in the choice of the locutions for teaching a foreign language, the proper criterion is usefulness and that the first step toward determining usefulness should be a quantitative survey of use.'[1065:v]

There has always been a body of opinion that has regarded the usage of the majority as more trustworthy than that of the minority. This was the root of the quarrel between the ciceroniani and the anticiceroniani during the Renaissance, and the key to the power of the academies and salons of the seventeenth century. The professional pedant was a common phenomenon at this time, the two most important being Malherbe and Vaugelas. Though they were both conscious that what they were doing was really appealing to a minority, they decided usage by majority rule within the circle in which they moved. The mark of these men is still on the French language.

Written texts usually were taken as guides, but the writers of dialogues were not unconscious of the importance of following the norms of conversation. Thus, the dialogues written between the Renaissance and the beginning of the twentieth century were based on

an unscientific, but careful, evaluation of conversation:

> The phrases are those of the most common occurence and indispensible use in conversation; and the dialogues represent the various occasions of social intercourse, and the ordinary proceedings of a day from its beginning to its close; particular reference being had to the customs and manners of Italy.
>
> 1835 (Bachi) 791:viii

The Direct and Natural Methods carried the idea on. By the end of the century they began to realise how important register was: Rosenthal, in discussing his method, said, 'In the first place, I divide the whole language into the languages of literature and the language of everyday life.... Which do our children speak when they enter school? The language of everyday life.' 956:15

The invention of the portable taperecorder took much of the guesswork out of analysing the oral language. It was easier to circumscribe and identify the register used, both before and after the recording. CREDIF chose the registers used by children and ordinary people. On this count alone, they drew the fire of traditional-minded linguists who accused them of wilfully impoverishing the French language:

> The promoters of <u>le français élémentaire</u> used recordings of the spoken language and lists of terms taken from the vocabulary of <u>children</u>. They systematically neglected the written language, the French of books, the French of reasoning and abstract thought. Now, the language of conversation can not represent the entire language: it is only a momentary shape, generally impoverished, often transformed, of an instrument of communication that is infinitely richer and more complex in its lexical resources and its structure.
>
> 1955 (Cohen) 1220:68

To this, spokesmen of the movement, like Guberina, replied that the spoken language was the language, denying the whole philosophical basis of arguments like that of Cohen.

7.3 Availability

The statistical treatment of availability is proper to the twentieth century, as a reaction against the early uncontrolled use of frequency. Attention was drawn to the essential nature of this criterion by the work of Michéa, but the idea was already working in the Middle Ages. In spite of the easy accessibility of grammars that taught according to Classical norms, the cultivated language evolved according to the needs of the speaker. The normal medieval attitude was clearly summed up by Sadoleto: 'I would rather have the pupil led openly and simply to learn those things that are useful and necessary.'[487:106] This attitude the later humanists set out to destroy by their insistence on good style.

But despite the publication of copiae and other books on style, there were many who kept to availability, one being Robert, Cardinal Bellarmine, who arranged the vocabulary lists of his Hebrew Grammar according to subject headings, which are very like the centres d'intérêt of St-Cloud. Yet in modern languages, the main Renaissance application seems to have been in grammar:

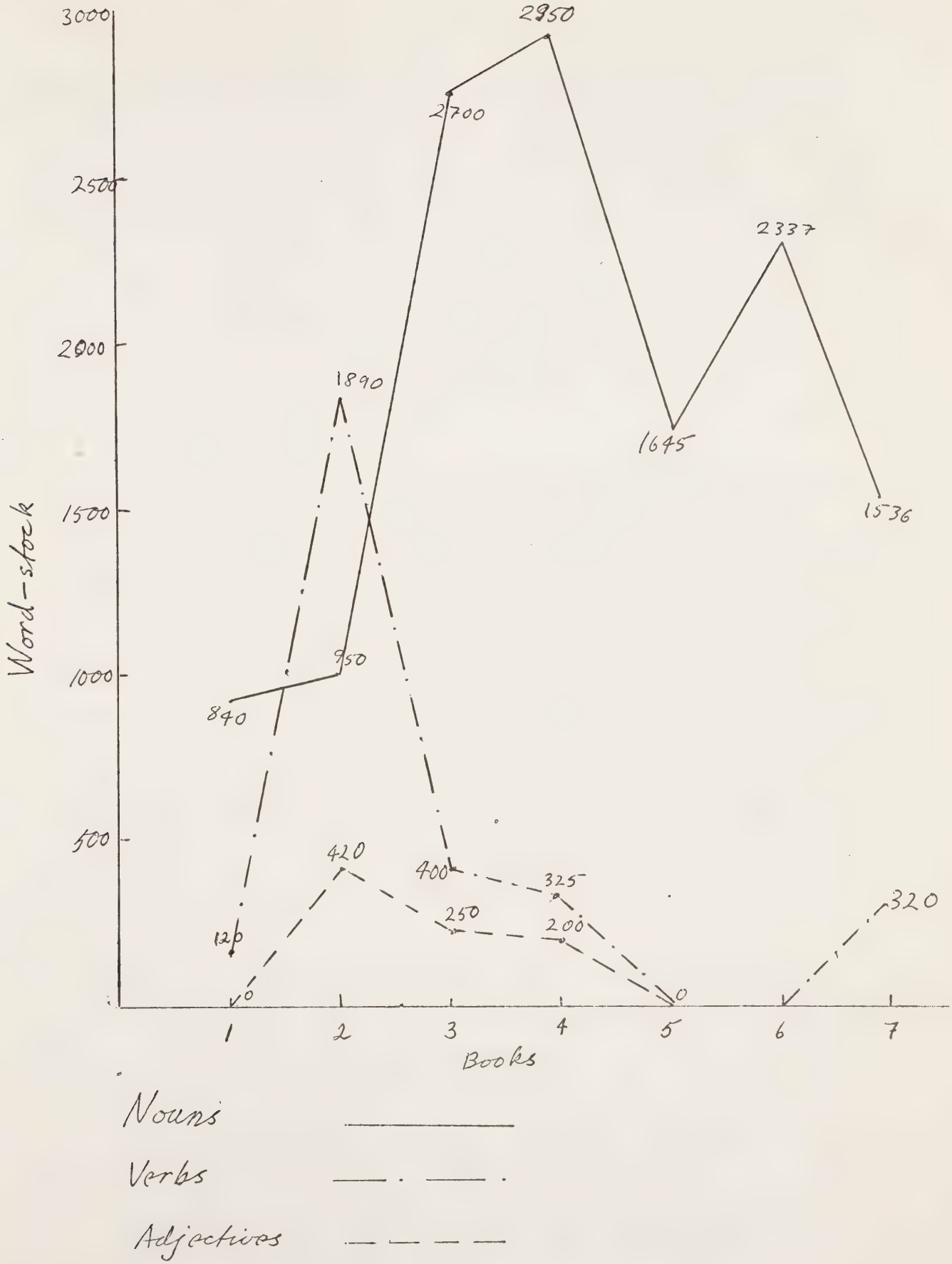
> My aim has not been to give you a grammar that is exhaustive, as some would like, but to restrict myself to the things necessary to come easily and directly to a knowledge of the English Language. I do not want to bore you with the long expositions necessary to demonstrate many things which are better learnt by practice that by rules.
>
> 1625 (Anon.) 588:iii

Word-Lists in Seven 17th Century Text-Books

This is a count of the words given in lists at the back of the following grammars:

1. Durand[680] (French)
2. Landredini[654] (Italian)
3. Meidinger[726] (German)
4. Miège & Boyer[734] (English)
5. Peyton[694] (English)
6. Transtagano[695] (Portuguese)
7. Veneroni[735] (Italian)

These lists are all arranged according to centre of interest, and separate parts of speech one from the other. All carry the title of 'The Most Useful Words', yet one can see at a glance how they vary in content. These lists do not include the content-words cited in the text or in the grammatical examples.


3000
2500
2000
1500
1000
500
Word-stock
2950
2700
2337
1890
1645
1536
950
840
420
400
325
250
200
120
0
0
320
1
2
3
4
5
6
7
Books
Nouns
Verbs
Adjectives

During the seventeenth century, vocabularies were arranged under subject headings according to the necessities of daily life. The idea was elaborated by Comenius, whose Ianua linguarum reserata[613] was the first actual teaching book to be arranged around this principle, if one excepts the vocabulary of Aelfric (ninth century). The appearances of multilingual versions of his text-books implied that the availability statistics for all European languages were more or less the same. In a sense, with Europe culturally dominated by France, his editors were right.

In the grammars of the eighteenth century, utility or necessity was the overriding criterion of selection for the vocabulary lists included. The layout, according to centres of interest, shows that the criterion of availability was still the ruling principle. But there is little agreement over what is necessary and what is not. The centres of interest are all more or less the same, ranging from religion to the minutest details of dress, but the total number of words in the lists varies between 1000 and 3000 according to the author's preoccupation. It is rare for these lists to include every content-word that appears in the body of the work.

During the nineteenth century, progressive teachers tended to return to the Comenian idea of words and things. Gaultier distinguishes two types of availability: active and passive:

> First, I observed that the Latin language could give rise to two different grammars. One had as its only purpose to facilitate understanding in the pupils, the other to allow them to compose. So, I have searched the most classical and comprehensive grammars for rules...which will lead directly to understanding, and I have left out those which were particularly directed towards composition.
>
> 1839 (Gaultier) 795:6

The evolution of the world away from the stock of ideas and things covered by the available repertoire of words in Latin forced classical scholars into an unenviable position, not without some soul-searching:

> New discoveries in art or science, new offices, new inventions,...new coins, new weights and measures, frequently require new names. In such cases, it is often impossible to avoid a barbarism without descending to a tedious and languid circumlocution, more offensive than the evil it is intended to avoid.
>
> 1846 (Crombie) 814:3

This was recognised by some of those who were trying to interest the teaching profession in Comenius. The edition of Comenius, published in Prague in 1883,[901] is a case in point.(§1.2) Drastic revisions were carried out in all chapters. This reliance on availability was one of the characteristics of the Natural and Direct Methods, but Gouin was the first of the Natural Methodists to state the principle.[925:75]

Though frequency and range criteria predominated during the nineteen-twenties, teachers acknowledged the value of availability, it being recognised that it was usually the least useful words which were forgotten: 'The teacher must not expect that every word encountered in elementary work will be remembered; the principle of relative value must be observed.'[1077:2] This idea inspired the researchers of CREDIF, who, thirty years later, classified words according to their relative degree of availability within the centre of interest. Their aim was to teach the patterns of behaviour through a carefully selected corpus of teaching material that covered the whole range of language. They compiled their lists by presenting everyday situations to their subjects, and noting the first words that they evoked. A complementary

technique was having the subjects list twenty words that applied to every day objects like the kitchen, the street, etc. The frequency of the words was then worked out by statistical analysis of the lists. Though they claimed that their cultural aim was new, it had already been stated by W. Hübner, one of the early Direct Methodists, that an understanding of culture should rise out of linguistic knowledge.[1098:48]

Morris took an even more refined view of vocabulary control.[1152] He envisaged a range of possibilities going from mere communication to complete command of the language, realising that a too rigid application of availability would result in an 'island vocabulary' which would not be very easy to expand. Thus he reintroduced Gaultier's distinction between active and passive vocabulary, specifically attacking range and frequency as criteria: they are designed for linguistic analysis rather than to aid efficient teaching.[1152] In analysing the usefulness of a word, he postulated three classes: concrete vocabulary, abstract words and structural words, classing them according to ease of translation, of identification with reference, and synonymy. He did not draw any conclusions from his analysis, but stated the problems of this sort of selection.

7.4 Coverage

The coverage of a unit arises from two factors: its extension and its power of combination. The extension of a word was a philosophical concept developed by the Greeks and continued by Roman philosophers. Its first application to language-teaching came in the classical Orthographiae; and except at the height of the Grammar-Translation Method, some attention has always been paid to it. It

has received limited application in grammar, but here the question of whether one structure can replace another has usually been decided on the grounds of range. The same remark can be made for phonology. Teachers have applied the principle in another complementary way, looking to the possibilities of combination and the ability to generate structures, whether grammatical or lexical. Let us first consider the uses to which extension has been put; secondly, we shall comment on the uses of the combinatory power of linguistic units.

7.4.1 Extension

The concept of a word's extension is an out-growth of Aristotle's theory of predication, as, in general, what is predicable of a subject can not, logically, be contrary to its nature. Thus, predication spells out a quality that is already present in the subject. This concept was translated into terms suitable for language-teaching by giving close attention to synonymy and definition.

Both of these techniques appeared in the classical and medieval Orthographiae and their successors, the Renaissance Copiae. But their aim was not vocabulary limitation, but controlled expansion or the clarification of knowledge already gained. This aim was continued during the eighteenth and nineteenth centuries by books such as the Gradus ad Parnassum and Roget's Thesaurus.

Gouin seems to have been the first to realise that extent and diversity of use could be used to justify the inclusion of a word in a language course. In discussing the verbs in his series, he says: 'Open any good dictionary at these words and from the length of the columns devoted to them, judge whether these are the idle words in a language. We can then appreciate at their true value the expressions

which form so large a part of the web of the ordinary language.'[925:76] With nouns, however, he regards those of generalised meaning as the least useful as they do not appear very often in the normal language of people: 'The general terms are, so to speak, terms of luxury, which the language can, upon necessity, do without.'[925:77]

It was agreed that, for the proper handling of a European language, one needed about 3000 words at least, and this governed most thinking about selection for the first half of the century. But the founders of Basic English used generality and definition power as one of their key criteria of selection. The only aspect of language they recognised was that of communication of meaning:

> The chief vice of foreign language learning...is picking up words without learning quite what they mean, accepting them in indefinite and vague meanings that thereafter obscure their real uses from us. Basic, through its analytic procedure claims to avoid this danger more thoroughly than any other mode of introduction to Complete English. For the Basic learner's understanding of the next 10,000 words grows out of his understanding of the first 850.
>
> 1935 (Richards) 1102:74

Basic was meant to fulfil two functions: primarily it was intended as a <u>lingua franca</u> for the world of international business and administration; as well it was to provide a nucleus for a knowledge of 'complete English'. Creation of new vocabulary was provided for by the possibility of borrowing the word from English or by defining it with the units at one's disposal.

This last idea was also taken up by Michael West, who claimed that a person who enters a foreign community needs, not to be able to refer to specific objects, but to ask questions and to define what

he is talking about. His Definition Vocabulary and New Method Dictionary use a vocabulary of about 1490 words in which a large range of sophisticated concepts was defined. This stock of words he called the 'Minimum Adequate Vocabulary'. It was made up of structure words and content words, that were usually of quite general meaning. Definition was done by juxtaposing these words so that they limited each other.

A little of West's idea was behind the compiling of le français fondamental, which was aimed at a bare command, rather than the rich mastery of the language. The cultural orientation of the courses that grew from it, however, had a strong influence on perception of meaning and semantic coverage:

> Too often the pupil tends to believe that every word has a sole, fixed meaning which is given in a totally adequate way by the first dictionary he comes across, and that, as languages are constructed on the same logical model, the words and constructions of one always correspond to something exactly equivalent in the other.
>
> 1951 (Michéa) 1236:192

Unlike Basic, le français fondamental did not aim at becoming a lingua franca, but solely at providing a base for further expansion.

7.4.2 Combinability and Generative Power

Combinability, as a factor, received greatest attention during the twentieth century; the power to generate other words was especially important before the eighteenth century.

Combinability is the case with which an item of language enters into a structure. Thus it is a factor of considerable importance in selecting phonological items like junctures and combinatory variants.

In choosing grammatical items, combinability has two faces: the power of absorption of smaller units or the ability to enter into larger structures. Words are more difficult to select on these criteria: one can look either to their power of combining with other words to form new semantic units, a trait especially important in the Germanic languages, or their ability to enter into grammatical structures. In general it is rare that meaning has much role in determining combinability; there is some link with specificity and generality, but questions of register enter as well. Educated prose registers tend to restrict the combinability of words, and these are the normal registers taught in the classroom. Thus, in many dialects of English, <u>different than</u> is regarded as substandard, <u>different to</u> or <u>from</u> being accepted.

In the <u>Copiae</u> and <u>Orthographiae</u>, progression was from words with maximum combinability to those with minimum, wherever possible. But no formal selection of vocabulary or grammatical resources was ever made. The first definite connection of this sort of selection with teaching was in the book by Samuel Hoadly,[652] whose ten 'phrases' were carefully chosen and ordered for the opportunity they gave for structural expansion and for absorption of vocabulary.

The most far-reaching application of this aspect of coverage occurs in Basic English. In addition to their concern with definition as a method of expression, the inventors of Basic simplified grammar. The vocabulary of Basic was made up of words of high combinability; in its final version it was a language in which the combinatory possibilities of structural verbs and prepositions were stretched to the utmost to

allow maximum suppleness of expression. It is interesting to note that the customs of word use in Basic went far beyond the capabilities of normal English vocabulary as far as combination was concerned.

The aspect of coverage that has traditionally received the most attention is the power to form derivatives or to suggest cognates. Twentieth century lists tended to ignore this possibility, while, during the sixteenth and seventeenth century, there were entire vocabulary lists which allowed no other. As we have seen, this aspect predominated in teaching vocabulary from classical times until the mid-nineteenth century. (vide §1.4.3)

7.5 Facility

The criterion of facility has been of little effect, because in language, facility and utility do not often coincide.[1334:188] Good teaching includes trying to ease the lot of the pupil, but rarely can this be done in the selection process without falsifying the language. Attempts to do so can be traced back to the beginning of teaching. Most of them are confined to efforts to eliminate irregularities or to work on some sort of resemblance to units of either the target language or the pupils' own language.

The principles that have been invoked in this type of selection were classified during the twentieth century as follows: similarity, regularity, clarity, brevity and learning load.[1334:187-189]

Before the twentieth century theorists were inclined to treat all these questions together. Quintillian remarked that one of the most important things a teacher should know is that there are sections of

the grammar that do not deserve to be learned.[314:1.c.8] This remark was taken to heart sixteen hundred years later by Port-Royal and the Jesuits.[154:21] Comenius, however, summed it up in the pithiest fashion: 'The teacher should teach not as much as he himself can teach but as much as the learner can grasp.'[90:159]

One of the important reasons for the emphasis on etymology during the first eighteen hundred years after Christ was the help such resemblances afforded the memory of the pupil. After its rejection in the late nineteenth century, Sweet pointed out that, as long as the teacher was careful to emphasise the pitfalls this means had its uses, and that even false etymologies were of some utility in teaching.[936:89] Later in the same book he remarked that 'the first and strongest associations of the learner ought to be with those elements of the language which are the common foundation.'[936:173] This idea was still recognised as valid in the nineteen-sixties,[1245:6] but it was taken up as a principle in the selection of phonological features.[1209b:29]

The principle of regularity is implicit in the work of Port-Royal, but in the writings of those who used this criterion it is difficult to decide whether they were using it as a selection or a gradation device.

The same remark can be made about the criteria of brevity and clarity of meaning.

Selection according to learning load in the ninth century was practiced by Aelfric, who taught the commonest meaning for each word to avoid confusing his pupils,[368:2] a custom rare after his time. It

does not seem to have been taken up again until the late seventeenth century by Gaultier;[748] Lemare's comment on him was most uncharitable: he did not see how this approach could do anything but amuse the pupils.[767:xxxiv] Several twentieth-century teachers took this as the only sensible approach to teaching pronunciation: 'The wiser course, therefore, is to aim at teaching an intelligible, rather than a correct, pronunciation.'[1241:129]

West tried to put the matter on a scientific footing by applying the methods of cost accounting to language-teaching. He asked two questions:

What does a word cost in learning effort?

Is it worth it?[1219:121]

On this basis he divided useless words into three classes: those of little cost and little use (e.g. inaction); those of high cost and little use (e.g. lassitude); and those that were useless, no matter their cost, because of register and the pupil's age. The ideal for him was low cost and high usefulness.

He separated vocabulary into 'heavy' and 'light' words: the first class is made up of words of many uses and meaning--in fact the framework of language; the others are words of very specific meaning of application, which are not in everybody's vocabulary. The first had priority, whether they were easy or not. Of the others, the easiest among those needed should be learned first. West's work showed that facility was of restricted value in selection, as it had to give way to the linguistic qualities of the material.

The criteria of selection have been largely dominated by range,

as, even in applying the others, it is humanly impossible to work from a complete sample of the language. But before selected material can be taught it must be arranged in a suitable order; we examine the ways of dealing with this problem in the next two chapters.

PART IV

HOW IS THE COURSE ORDERED?

Introduction

8. Staging

9. Gradation

In teaching a complex of skills, it is inevitable that it should be presented in a certain order. The problem of establishing such a progression has two dimensions: staging and gradation. The first deals with the constituent skills, and the relationship in time between skills and theoretical knowledge. The second has to do with steps in each skill.

In language-teaching, staging deals primarily with the order in which the skills of language are presented to the pupil. Although the question is complicated by the widespread teaching of translation as a substitute or supplement for reading and composition. The other facet of staging concerns the relationship between the practical use of language and knowledge of grammar. In general the two elements are interrelated: where written skills are given priority in time, grammar usually precedes the functional teaching of language.

Gradation abstracts from skills, being concerned with the items of a language. Once it has been decided what to teach, it is up to the teacher to arrange the material in its order of teaching, with due regard to the aims of the course. The role of gradation is to keep the balance between easy introduction and the ability to use what one has. Thus, as well as questions of sequence, gradation takes in the questions of rate and type of intake, and the overall time necessary to learn a language.

CHAPTER 8

Staging

8.1 Sequence of Skills

8.1.1 Passive before Active
8.1.2 Ear before Eye
8.1.3 Written Skills before Oral
8.1.4 The Place of Translation

8.2 The Place of Formal Grammar

8.2.1 Grammar First
8.2.2 Language Skills First

> Everything must be learnt in an orderly fashion and step by step. Therefore those who, for example, introduce children to languages by means of definitions and other obscure and difficult things, act contrary to reason.
>
> 1556 (Cordier) 515:introduction

The question of staging has been one of the most controverted in the history of language-teaching. Practice has swung from introduction through oral skills, practiced during the classical period, the Renaissance and the twentieth century, to the opposite approach through written skills, which was in vogue during the Middle Ages and the nineteenth century.

8.1 Sequence of Skills

The four basic language skills may be classed thus:

	Written	Oral
Receptive	Reading	Listening
Reproductive	Writing	Speaking

Translation is a fifth skill that holds an important place in the history of language-teaching, but as it is secondary, it has no place on the above table. But, in many periods of language-teaching it has taken the place of written skills, either forcing them out of the curriculum entirely or postponing them until a very late stage. During the history of language-teaching, all possible orders and combinations of language skills have been used, with or without the added complication of translation. There are three principles that have been applied in determining staging: passive before active; ear

before eye; textual before non-textual. The place of translation is another problem and will be treated separately.

8.1.1 Passive before Active

The separation and staging of the skills in this order is at the root of twentieth-century methodology. The widespread opinion that this was an invention of certain twentieth-century theorists is probably due to the fact that, though the distinction between reading and writing was clear, the other two skills were traditionally summed up in the one skill of speech. Yet the necessary separation of these two was clear at least as early as Vives: 'Now, many understand spoken languages, even when they do not speak them themselves. We seek information by speaking: let it be offered to the hearing and we absorb it.'[444:56] The broader application of the principle to textual and translation skills was standard Renaissance practice. But, during the eighteenth century, predominance of formalised approaches to grammar caused teachers to insist on the reproductive aspects of language to the detriment of the others, drawing a strong protest from Lemare:

> If there existed in the world a single enlightened man who believed that it is easier to write or speak a language than to understand it, in our opinion, he would be a wonder. We would like to see him to find out how darkness could co-exist with the light.
>
> 1819 (Lemare) 767:xxxviij

Such protests had so little effect that the Natural and Direct Methodists had to fight the battle all over again during the late nineteenth century.

One of the most extreme positions was that of Harold Palmer,

who recommended a long incubation period in which pupils learned to understand the foreign language. It seems that both listening and reading were taught during this stage: 'It is an undoubted fact that the active use of language under natural conditions is invariably preceded by a period during which a certain proficiency is attained in its passive aspect.'[1021:76] The Tan-Gau method picked up the idea without any acknowledgement to Palmer, making this 'incubation period' a central part of its methodology:

> One of the essential characteristics of the Tan-Gau method is the division of the learning process into two successive and progressive stages: comprehension and expression. While it agrees with the oral-aural approach universally accepted, it differs from the traditional procedure which endeavours to teach both understanding and speaking simultaneously. Tan-Gau believes in taking one step at a time: comprehension first, and then expression.
>
> 1950? (Publicity Leaflet) 1123

8.1.2 Ear before Eye

Twentieth-century authorities agreed in principle that passive should precede active, but accorded primacy to the view that oral skills should precede written: 'The scientifically valid procedure in language-learning involves listening first, to be followed by speaking. Then comes reading, and finally the writing of the language.'[1172:21] But, scientifically valid or not, the introduction to language through oral skills is really much older than many modern educators would care to admit, being found at least as early as the beginning of the Middle Ages.

Though medieval schools acquired a reputation for an extremely formal approach, the pupils arrived able at least to pronounce Latin.

In the Song Schools, which were really schools of liturgical practice, pupils were introduced to the skills of pronunciation, without, however, understanding anything except the general drift of what they were saying. These were the descendants of the Scholae Cantorum, founded by Gregory the Great during the sixth century. In the Latin rites of the Roman Catholic Church this type of introduction to Latin lasted until 1965, becoming redundant as the part of the liturgy that concerned the layman was put into the vernacular. In Protestant Europe, of course, this development took place as early as the late sixteenth century as the Roman liturgy was replaced in the churches, though in parts of Germany, the Lutheran church worshipped in Latin until the mid-eighteenth century.

The early Humanists adopted the medieval order of presentation. Pannonius, a pupil of Guarino, says of his master: 'In the beginning you skilfully gave us the first skills of speech and the customs of writing, so that the tongue would not mistake the right accent, and the right hand would make no mistakes with the pen.'[443:370-2] This fell out of fashion, at least in Latin teaching, until the beginning of the seventeenth century. The attitude of those who began with oral skills was remarkably like that of many twentieth-century teachers--in the natural order speech came first. Justification of the stand rested on various conception of human nature, including a rather cynical comment from Sturm: 'Men are more eager to speak than to think and ponder. So in acquiring an education, we should start from what is most natural to each of us.'[602a:4] This approach was first more typical of modern languages, not being fully accepted in classical studies until late in the sixteenth century.

Before the formal approach to Latin had completely tightened its grip at the end of the eighteenth century, oral-aural skills were still the first step for many pupils: 'We teach our pupils not only to understand Latin, but also to write and to speak it,' stated Rollin,[678:149] and there is every reason to believe that this was an accepted position at the time. In the field of modern languages our information is not as precise, and the evidence points in contradictory directions: judging from the existence of dialogues, reading seems to have been the first step for many. But the Polyhistor of Morhof assumes that listening was the logical first step:

> There are three steps in the mastery of any language. The first is mere understanding of the language, without being able to speak it, which is the easiest step under all circumstances.... The second goes beyond the understanding of speech and consists of reading aloud without hesitation from books, and this step is harder than the first. The third is the most difficult. It consists of speaking on any subject as one wishes and without making mistakes. The skill of written composition also belongs to this stage of learning.
>
> 1747 (Morhof) 736:I:429

In the modern period, far from being new or the property of American linguists, the idea of ear before eye was basic to the Direct and Natural Methods, receiving its clearest statement from Gouin: 'Now our exercise has been confided to the ear by the lesson given by the teacher, and is graven upon the imagination; it should now be confided to the eye by reading, then to the touch by writing.'[925:133] In the thinking of the Direct Methodists, the two skills of listening and speaking were subsumed in the faculty of speech, though it seems that teachers were conscious of the possibility of separating them, if only for the purposes of analysis:

> The former method was directed above all to the pupil's eye (by reading and translation); the new method accustoms him to perceive the language, not only with his eyes but also through the ear, a characteristic of great importance, when on is dealing with a living language.
>
> 1904 (Jörgensen & Ringberg) 976:38

As the conviction grew among structural linguists that language received its basic expression in speech, this idea gained the status of a scientific approach, being the basis of the schemes that were evolved during and after World War II by certain well-publicised American linguists. Lado's advice was typical: 'Teach listening and speaking first, reading and writing next. ...from linguistics we know that language is most completely expressed in speech.'[1325:51]

8.1.3 Written Skills before Oral

Despite Lado's confidence that linguistics left no room for the opposite approach, twentieth-century teachers were not really unanimous about the virtues of introducing oral skills first: Michael West was the spokesman for the supporters of reading, basing himself on pedagogical ideas:

> Reading is easily learnt because most of the grammar and structure have only to be recognised and the exact use of words and idioms are made clear by the sentence in which they are found.... It is wrong to keep progress in reading back to the slower speed of speech and writing.
>
> 1953 (West) 1198:3

In one sense this is the continuation of the nineteenth-century conviction that skill in speaking was an easy step beyond written and theoretical knowledge.

Even in the Naturalist school there were some who held this same opinion. In 1869 Marcel wrote: 'Reading as an initiation to the

knowledge of a language has a decided advantage over hearing. We have a greater command over what we read than over what we hear.' 859:17 He claimed that starting from hearing instead of reading was a confusion of the order of learning the mother tongue with that of learning a second language. He also questioned the primacy of speaking, pointing out that many pupils would never need it. The order he recommended was reading, hearing, speaking and writing. In classical languages, Sauveur followed the same idea: 'From the first day we place before our pupils a Latin or a Greek author: that author is our teacher.' 898:17 His writings on modern languages do not make it obvious whether he considered the same procedure valid for them or not.

The position of Comenius on this question is, likewise, not clear: he seems to consider listening and reading as two facets of the same skill of understanding: 'The study of a new language should proceed gradually. The pupil must first learn to understand (this is the easiest skill), then to write (in this skill time is given for thought), and finally to speak (which is difficult because this demands immediate reactions).' in 199:48 From the introductions to his Orbis pictus and Ianua linguarum, it seems that, by the device of reading aloud, reading and oral comprehension were drilled together. His placing of speech as the last of the four basic skills was a reflection of the doubts of quite an important group of Renaissance teachers who feared for the standard of Latin speech, if Latin was to be the language of the classroom:

> ...for wordes right choice is smallie regarded, true proprietie whollie neglected, confusion is brought in, barbariousness is bred up so in yong wittes, as afterward they be, no onlie marde for speaking, but also corrupted in judgment.
>
> 1570 (Ascham) in 38:14

Ascham's German contemporaries, Melancthon and Ratke, used reading as an introduction to linguistic skills, but for different reasons. Melancthon saw in this a ready source of examples for firming grammatical knowledge, while Ratke thought of it as a true first step.[1254:1]

In Latin, primacy of written over oral skills was mainly the result of two things: the prevailing distrust of medieval standards of latinity, which forced scholars to rely heavily on texts for all grammatical and stylistic guidance, and the wide-spread use of dialogues as means for teaching oneself. The weight and authority of the printed word was invoked to counter the standards of the Middle Ages, and the religious upheavals of the times destroyed the Song Schools in which pupils had had their first introduction to Latin.

8.1.4 Translation

The mid-twentieth century is probably the only period, since the Middle Ages, in which translation was relegated to an advanced stage in language learning. Translation was used to the initial stages of the foreign language by the schools of Bordeaux and Alexandria in the third century A.D. But the first precise mention of translation as an introduction to language occurs in the Renaissance discussions of double translation, in which it is shown how modern languages could be introduced into the cycle. During the following centuries reading came to be identified with translation into the first language and composition in the opposite direction. This was one abuse the Direct Method tried to correct: 'Yet it is essential to put each thing in its place; and the place of translation is not at the beginning, but at the end,' wrote Passy.[938:27] This position, the twentieth century adopted as its own.

In general the only period in which the priorities of the various skills were clear cut, was the eighteenth and nineteenth century, where written skills, in the form of translation, dominated the classroom. In every other period teachers have adopted contradictory approaches, each group finding valid arguments to defend its position.

8.2 The Place of Formal Grammar

Whether the pupils are to be given the formal analysis of the language or not, depends partly on the purpose of the course, partly on the theory of learning current at the time. In general, there is a direct correlation between the importance of formal grammar and the priority of written aims. During the Middle Ages and the nineteenth century, the increased rigour demanded in the written language drew attention to grammar, while ages like the twentieth century, which aimed at a functional command of the language, relegated grammar to a late stage in the learning sequence.

8.2.1 Grammar First

Though the Latin teaching of the Middle Ages was extremely formal, grammar was not really introduced until some apparent foundation for the spoken language had been laid by the Song Schools. But one can discount this as unimportant because only the skills of pronunciation were taught, the skills of use being introduced through a formal course in which grammar played an essential part. In teaching Latin, Renaissance teachers, under the prompting of Quintillian, followed the tradition. They did not realise, however, that he assumed a native knowledge of Latin, an attribute their pupils lacked. Erasmus put the orthodox position in his usual pithy style: 'So, after the first

elements have been imparted, I would like the pupil to pass immediately to speech.'[450:524A] Memories of the 'barbarous' Latin of the medieval scholars made an introduction through the elements of grammar seem necessary, so that the pupil would thereby have the rule at his finger-tips in order to correct himself.

The methods of Ratke and Ramus invoked counter-attacks of surprising bitterness:

> The idea of those who will have no truck with grammar is the product of a lazy mind which wishes to conceal the fact. And far from being a help to children, it loads them infinitely more than rules, because it deprives them of an aid which would facilitate the understanding of books.
>
> 1670 (Nicole) in 764:42

Nicole's attitude was typical of that which was prevalent two hundred years following; with the introduction of the Grammar-Translation Method, position hardened. But despite the position of Plötz as the High Priest of the Grammar-Translation movement, he showed the moderation which is often an attribute of the leader, but absent in the disciples:

> It is important that grammar should be the most important part of a linguistic training and all language course should begin with this basic teaching. But it is dangerous to believe that everything is done once grammar is learnt.
>
> 1864 (Plötz) 926:iv

It was inevitable that the success of the Direct Method should be greeted with outraged alarm by traditionalists: prefaces of grammars published round the turn of the century provided some excellent pieces of polemical writing:

> We state the result of our long and undivided attention to this branch of education, when we say, that every endeavour to teach or learn German, in which Grammar does not hold the principal place, must necessarily prove an unsatisfactory, if not unsuccessful attempt.
>
> 1901 (Aue) 954:v

Grammar, complete with its initial capital letter, survived well into the twentieth century.

8.2.2 Language Skills First

The opposing school of thought dominated the first early Direct Methodists had disappeared to be replaced by a rigorous drilling of formal grammar, given at the end of the course, at the same time as the introduction to the arts of translation.[1010:67] Following the usual pattern, however, the rank and file of the movement roundly condemned grammar, forgetting that the founders had never seen fit to do this, since they had taken grammar as a valuable method of ordering the disorganised knowledge already acquired by the pupil:

> Grammar is essentially a classification. It orders, it establishes relationships, it compares, it establishes categories, it unravels from the complexities of the facts the constant relationships which unite them and which it terms rules. From now on we will give the pupil these categories and fixed frames of reference, which he will fill himself, first with knowledge already gained. In these frames new knowledge will then find a place.
>
> 1905 (Varenne) 981:21

In the century before, Prendergast had rejected grammar as an introduction to language, pointing out that many whose grammatical knowledge was excellent, could not operate in the language at all. But he, like the Natural Methodists, was counted as an odd theorist outside the main stream, and little notice was taken of him. Likewise,

during the preceding century, there was a small group of dissenters. Pluche remarks: 'During the first stages of study, may childhood be ignorant, and that for a long time, that there are grammars in the world.' in 764:153 Such men were a remnant of the seventeenth century group that had tried to put the teachings of Comenius into practice, but who were submerged as the impetus towards grammar and linguistic analysis became stronger.

We have seen that grammar was not regarded with unswerving devotion during the Renaissance either. In modern languages it was repudiated by most teachers, and even in Classics protests came from within the Erasmian circle. The most interesting Renaissance experiment was that of Clenardus, who, in teaching Latin to classes of illiterates, was forced to 'instil a taste for grammar' into his pupils after they had a fair command of the spoken language.

Rebellion against grammar occurred during the Middle Ages too. A fourteenth-century bishop of Exeter, Grandisson, warned against the folly of those who tried an approach like that used by Marcel in the early nineteenth century:

> They...observe a form and order of teaching which are preposterous and useless...in that, as soon as their scholars have learnt to read or say even imperfectly the Lord's Prayer with the Hail Mary and the Credo, also Matins and the Hours of the Blessed Virgin Mary and the like..., although they do not know how to construe or understand any of the things before mentioned, or to decline or parse any of the words in them, they make them pass on prematurely to learn other schoolbooks of poetry or in metre.
>
> 1357 (Grandisson) in 115:103

But the approach castigated did not receive encouragement until the early Humanists tried to establish it fifty years later.

The place of grammar in the learning process has never been really clear, for, even when the tide has been running in a certain direction, some teachers have always tried the opposite.

Questions of staging are intimately linked with the order in which the actual items of the foreign language are presented to the pupil, since the effective use of certain types of item depends on the pupil's grasp of a certain skill. For example, one can hardly apply phonology unless one can speak. So, in the next chapter we trace the ways in which problems of gradation have been met in language-teaching.

CHAPTER 9

Gradation

9.1 Sequence and Grouping

9.1.1 Facility
9.1.2 Gradation According to Grammatical Analysis
9.1.3 Productivity

9.2 Rate of Intake

9.2.1 Regulating Intake
9.2.2 Allotment of Time

> The more condescention is made to a childes capacity, by proceeding orderly and plainly from what he knoweth already, to what doth naturally and necessarily follow thereupon, the more easily he will learn.
>
> 1660 (Hoole) 637:II:9

Gradation deals with two problems: sequence and grouping, and the rate of intake. In general, the periods most concerned with gradation were in the twentieth century and the Renaissance. During the Middle Ages and the eighteenth and nineteenth centuries, gradation was an accidental result of the order of analysis rather than the deliberately calculated procedure it became during the other periods of teaching.

9.1 Sequence and Grouping

The most delicate problem in teaching any subject is deciding on the order to follow, for this, in its turn, determines methods of presentation and repetition. In language-teaching an item may be a unit or a structure, or in a formal course, a rule. The basic questions to be put can be presented thus:

	Sequence	Grouping
Units	Which units come before which?	What goes with what?
Structures	Which structures come before which?	What goes into what?
Grammar Rules	Which rules come before which?	What leads to what?

In the classroom these six questions have been approached in three different ways. In using the first approach, the teacher looks at them from the pupil's point of view, aiming at the easiest arrangement possible. The second is purely formal, taking the order of analysis

as the order of teaching. The third is pragmatic, establishing what can be done with a given stock of knowledge and arranging the course to give the maximum yield at each stage.

9.1.1 Facility

This is the aspect of gradation that has attracted the most attention, as it is the easiest for a teacher to control himself, and, indeed, it has more to do with the teacher than with the linguist: 'Grading is not purely a linguistic problem, for all the time the nature and circumstances of teaching are to be imagined. The task can not be carried out except by those with suitable teaching experience.'[1261:88] This statement by Lee was a reaction to the growing pretentions of linguists in the field of language-teaching, and a warning that they were not the only people with valuable skills to offer.

The most exhaustive twentieth-century treatment of the problem of gradation was that of Harold Palmer. He is inclined to qualify the principle of easy before difficult, even to contradicting it: 'Gradation does not necessarily imply passing from the easy to the difficult, but it always does imply passing from the more important, useful or fundamental, to the less important, useful or fundamental.' [1329:70] In his earlier book, however, Palmer is a good deal more specific about what he means by facility criteria:

> What we can do, however, to ensure gradation on sound and salutary lines is to regulate the quantity of units in accordance with the capacities of the average student, to work from the easier to the more difficult forms of expression, to select the more used in preference to the less used ergons, and to avoid abrupt transitions.
>
> 1917 (Palmer) 1021:121

The difference here is a subtle one: Palmer is rejecting the idea of starting with ideas simple in themselves, and putting forward that of beginning with easier skills and making difficult items easier by readily comprehensible forms of presentation. This idea was followed by later writers: Lado, for instance, pointed out that while structures were being learned vocabulary should be restricted;[1325:52] other writers recommended that meanings which could be demonstrated visually should be taught first.[1241:61]

In the nineteenth century, except for a few teachers who were not satisfied with the ruling order of teaching, facility was the last concern. Gouin was one who sought to suit the teaching to the child, instead of the other way round: 'It is by the ordinary duration of a child's game that the duration of a series, and so the extent of its development, should be regulated.'[925:87] Gaultier, already mentioned in the previous chapter, tried to choose the easiest possible order of skills and items: 'My method is more graded and leads the pupil from the easy to the less easy. It is generally known that it is much easier to understand a language than to speak or write it correctly.'[748:7] Still another method of approaching the question appeared among those who wrote on education for the Encyclopédie of Diderot. Though they demanded that the pupil should be taught formal grammar, they realised that all rules should be presented in their barest form:

> The teaching of these elements must be clear and one must avoid all abstract or metaphysical reasoning, because only mature and vigorous minds can master its full complexity.
>
> 1782 (Beauzée) 683:693

The grammarians of Port-Royal had decided which were the easiest items and had printed the more complex rules, the exceptions and other difficulties in small type so that the teacher with more than the usual regard for his students' problems could pass them over. This custom is still followed in many reference grammars. However, the Port-Royal grammarians proceeded by instinct, and the choice of difficulties that were optional remained purely arbitrary.

The most thorough treatment of gradation is that of Comenius in the early seventeenth century. Basically he preferred to teach the easy before the difficult, but what was easy had many faces. First, what was known or half-known was much easier than the unknown. For him the basic problem in working out a gradation was assuring that the pupil knew each step in the process well enough to lay a foundation for further progress. Among the means to attain this end, he specified consistency of approach, but with the possibility of variation. To assure facility in the items themselves, he laid down the following criteria:

> Let us teach and learn: the few before the many, the short before the long; the simple before the complex; the general before the particular; the nearer before the more remote; the regular before the irregular.
>
> 1648 (Comenius) 90:123

It will be remembered that this last criterion later excited Palmer's derision, but Comenius was at the transition point between the free methodology of the Renaissance and the formal of the next two centuries. And by the time he had written the Didactics analytica, which is quoted above, his own thought was growing more formal.

Throughout the Middle Ages and Renaissance, the idea of considering the pupil as well as the subject crossed the minds and pens of authorities, but they left little record of their own approach to problems involved in gradation of this type.

9.1.2 Gradation According to Grammatical Analysis

In teaching a language, there is a temptation to follow the order of analysis. By according some importance to the principle of teaching the regular before the irregular, Comenius shows the influence of this approach. It has been usual practice ever since, losing ground only during this century.

It was, of course, the normal procedure during the classical and medieval periods, as the aim was precisely that of teaching the skills of grammatical analysis. But, during the late Middle Ages, the perception of purpose subtly changed, and the idea that one was actually teaching the language by this method began to grow. By the Renaissance it was, as we have already seen a recognised way of approaching a classical language: 'After the child hath learned perfectly the eight parts of speech, let him then learn the right joyning together of substantives with adjectives, the noun with the verb, the relative with the antecedent....' This was one of Ascham's first recommendations.[595:11] This is an echo of Donatus and Priscian. In the centuries which followed, the order of grammatical analysis pervaded the teaching of modern languages as well, as is quite obvious from the text-books in use.

The progress of the idea can also be traced by attacks on it, one of the first being that of Comenius, who restates very clearly

the earlier objections of G.H. Cominius and Ramus:

> And the second grave error is that right from the very beginning of the course, youngsters are driven to the thorny complexities of language; I mean the entanglements of grammar. It is now the accepted method of the schools to begin from the form instead of the matter, i.e. from grammar, rather than from authors and dictionaries.
>
> 1648 (Comenius) 611:73

Such statements are not uncommon during the next two centuries but they do not represent the official voice at all. The growing power of the Natural Methodists can be seen in their own invasion of the field of analysis, the most original being that of Gouin.

In rejecting the latinate analysis of the usual grammars, he proposed dividing the language along psychological lines into objective, subjective and figurative, approaching the task of learning in that order. The objective language is the occasion of the subjective, and after these two are mastered, then one can begin the language of metaphor and poetry. This use of analysis, however, was forgotten with the rest of his method.

In spite of the success of direct methodology, especially after the Second World War, gradation along grammatical lines was still common enough to provoke bitter attacks: 'Scientific gradation means gradation from more to less common features. Unscientific gradation, on the other hand, means gradation from more to less regular grammatical elements,'[1242:52] stated Gauntlett. And even in the early nineteen-sixties, there were still text-books being written using this type of gradation, especially in the classical languages.

9.1.3 Productivity

While the two previous criteria cover both sequence and grouping, the principle of productivity deals with grouping only. In its simplest terms, productivity concerns what one can do with what one has, being governed by the compatibility of the structures and units known, one with the other. The principle in this form is an outcome of Method Analysis, an approach to judging the value of text-books that rose out of discussions between British linguists and methodologists in the nineteen-forties.[1337:150]

Overt statements of the principle itself are not found before Samuel Hoadly whose book appeared in 1683.[652] His scheme was based on a series of expanding structures or 'phrases'.(vide §4.2.1) Though they are graded from the simplest to the most complex, their grading also goes from the most immediately productive to the least, the vocabulary being introduced in a similar fashion. The two criteria for selection and staging are ease of integration into structures taught and the facility with which the item generates new vocabulary by derivation or by semantic processes like synonymy or antonymy.

Apart from Prendergast, those who used pattern practice before the twentieth century were not very concerned about the mathematical aspects of the question. Yet they certainly realised the importance of placing the most productive elements first:

> If, for example, a pupil knows only the sentences in which the various forms of <u>dominus</u> and <u>do</u> are used, he can, by beginning from one of these sentences, like <u>dabis improbe poenas</u>, construct the following:

Scoundrel, you are punished	Das, improbe, poenas
The culprit is being punished	Dat improbus poenas
The culprits are being punished	Dant improbi poenas
The culprits will be punished	Dabunt improbi poenas.

1819 (Lemare) 767:xxix

Whereas modern authorities tend to approach the problem of productivity to justify including material, Lemare used it as a flail with which to belabour teachers of former ages. One of these unfortunates was Comenius; Lemare sums up two pages of criticism in the four following points:

> In my opinion, this method is shot through with the following four defects:
> 1° It is beyond human capabilities;
> 2° It is teaching a large number of useless things;
> 3° It gives modern Latin, which does not differ from lists of isolated words;
> 4° It is immensely vague, not being a 'prenotional' method which relates everything to fixed points.
>
> 1819 (Lemare) 767:1j

He makes it clear that his main quarrel with Comenius is teaching material that is of little productivity when judged by the classical canon. He points in contrast to his own selection of 3000 words which are carefully arranged to be of maximum usefulness at all stages of the course.

During the twentieth century the question of productivity was treated by Palmer, who divided the material of a language into primary and secondary matter. The first was material that was unanalysable; the second could be broken up into primary matter without doing violence to the language as it was at the precise stage of historical development at which the learner was assimilating it. The elements with the greatest possibilities of combination were to be learned first:

> A direct programme (i.e. the shortest, easiest and most efficient) can only be drawn up by an observation of frequency and ergonic combination. The former tells us to assimilate the more useful before the less useful units of language. The latter tells

> us that we should give priority to those units which are readily combinable with their fellows in order to form sentences.
>
> 1917 (Palmer) 1021:96

In a sense those who were teaching languages according to formal schemes paid lip-service to the principle of productivity too, in distinguishing between major and minor rules.

In the form envisaged by Mackey, productivity is a mathematical measure arrived at by multiplying together the number of words or units that will fit together in a given number of structures, and then adding together the productivities of all the structures accessible in a course. This is merely a refinement of the method Prendergast used to justify his Mastery System (vide §4.2.1), and a mathematical dimension added to Palmer's concept of 'Ergonics'.(vide §15.2.2) In its later elaboration, this mathematical approach proved useful in criticising the content and gradation of methods on the market. But the length of the calculations and the tedium of the counting demanded the use of computers in establishing the characteristics of methods.[1337:160]

9.2 Rate of Intake

There are three factors involved in this part of gradation: regulating the intake of material; assigning an amount of time; and regulating the amount of repetition and testing.

Regulating intake has never taken much of the teacher's attention. It has been done by instinct, the principle being rarely adverted to. Likewise it is only during the twentieth century that much attention has been paid to the question of the time necessary to learn a language,

though the question did cross the minds of some Renaissance theorists.

9.2.1 Regulating Intake

In any learning process, for efficiency the intake must be regulated fairly strictly, if possible according to the learning rate of the pupil. West stated the principle in two different ways: 'New words should occur at regular intervals, not in a mass.'[1223:22] 'Indeed the cure for bad grammar is not more grammar, but short advances within a graded and controlled vocabulary followed by long plateaus of assimilation.'[1223:94] This manner of regulating intake was, of course, not new, being a natural part of language-teaching, but the first clear statement of principle was by Comenius. He decreed that one should attempt only one thing at a time, while being reluctant to define what 'one thing' was.[90:134] He was insistent that no topic should be abandoned until it was thoroughly mastered. This meant that he did not demand a rigidly regular progression from his pupils, but allowed the class to dictate the pace, within limits.

Despite his disagreement with Comenius, Lemare, as well, held to the principle of one thing at a time: 'Ten other considerations demanded ten other sentences, so that there is only one thing to be studied at a time.'[767:xv] There seems to be a strong correlation between this opinion and structural principles in teaching. For Prendergast, Gouin, Rosenthal and Viëtor all held this view, and it was one of the basic ideas behind programmed instruction, which began to flourish in all fields during the nineteen-fifties. Yet it is noticeable that followers of the idea were careful not to be too rigid in its application. De Sauzé's practice was to introduce

grammar in very small units, preferably only one major rule in each lesson with the possible addition of one or two minor points.'[1159:ix]

9.2.2 Allotment of Time

In considering the time necessary to learn a language there are two ways in which it can be envisaged. By the first one determines the overall allowance for the whole course, expressed in years, months, days or contact hours. The second aspect of the problem is the amount of time to be devoted per lesson and the frequency of exposure.

Pronouncements on the amount of time necessary are rare before the twentieth century. But from our knowledge of school systems in ancient civilisations, we can guess the amount of time considered necessary. In Rome, a large portion of the last five years at school was taken up by the formal study of Greek, which then continued for an indeterminate period in the 'universities' of Athens. During the Middle Ages, most of the ten years or so spent at school was taken up by the study of Latin, and the course continued at the universities. This system was passed on to the Renaissance, and began to suffer a gradual erosion during the eighteenth century. We can get some idea of expected rates of progress from Scioppius, whose course was supposed to enable a pupil to read a Cicero letter at the end of the first year and to write at the end of the second, a rate of progress one gathers to be exceptional:

> Paedia grammaticae or Hystagogus latinitatis, whose purpose is to bring one who has an understanding at all of Latin, more certainly and quickly to a reading knowledge, than another who spends thirty

> years toiling through ordinary methods. In only another year, the pupil will be taught to write Latin, not only without faults of grammar and style, but also with considerable elegance.
>
> 1636 (Scioppius) 602:10

Little was said about spacing the course over time: Erpenius followed the Comenian idea of one thing at a time, adding the dimension of one rule a day: 'And for this reason, after some experience in the matter, I think that one rule a day, and one only is to be thoroughly taught and firmly committed to memory. At the most, two are to be learnt.'[596:iv] Jouvancy, in his commentary on the Jesuit Ratio Studiorum,[692:5] expects two hours a day to be devoted to Greek--but does not expand on how long this is to last.

Estimates of the total time necessary to learn a language tended to be utopian: 'Whoever can and will give up five hours a day to the study of a language, will with certainty have assimilated the language at the end of six months,' was Gouin's estimate.[925:294] The amount of time necessary to attain tangible results had already made the Natural Method the target of some extremely unsympathetic comment. Its position in America was not made any better by the refusal of Sauveur to take up a challenge to have his method tested in a control group in a Boston secondary school.[888:15] The traditionalists took this as an admission of defeat, instead of realising that the method as Sauveur used it, though effective, was inherently unsuitable for a school. One of the triumphs of the Direct Method was adapting the Natural Method to a school situation.

The ASTP programme used the principle of saturation, deliberately concentrating the pupils in an environment from which the home

language was excluded, and giving them eight or more hours a day of lessons. This regime gave a tolerable mastery of the most elementary parts of the language in six to twelve months, depending on the relative difficulty of the language studied. After the Second World War, the same principles were applied in teaching immigrants and displaced persons the language of the country in which they had been resettled. One of the most important factors in the development of saturation courses in modern languages was the founding of the European Economic Community. The consequent freedom of movement of skilled and unskilled labour across Europe prompted the writing of various audio-visual courses to help these migrant workers adapt to their new environment. For their proper functioning, these courses required concentrated dosage--at least four hours a day--over five months to a year. It was found that the efficacy of one of the most popular of these courses, Voix et Images de France in particular, varied according to the milieu outside the school. For example, the author was told that in the civil service language school in Ottawa, Canada, which is predominantly English, the course took twice as long to teach as in France, even with the same teachers.

Palmer's analysis of the problem had tried to take into account the ordinary school situation, in which foreign languages have to share a limited amount of time with other subjects of totally different types. He envisaged a course which can be flexible enough to last three years at the minimum and seven at the maximum. His first stage is purely assimilatory, lasting at least a term. In his second stage, he continues comprehension exercises, but adds simple reproductive and catenation exercises. The third stage is meant to end in complete

mastery of the language, including the ability to translate at sight.

As one of the important aspects of course planning, those who developed programmed instruction tried to fix the time devoted to learning a language. The lists of such courses compiled by Lane for 1963 stated the time necessary to complete the course under normal conditions.[1326:292-5] This was dependent on the frequency and efficacy, of the repetition provided for in the course.

The emergence of programmed learning brought about almost a complete reassessment of the nature of repetition. The manner of advance was so gradual that each question supplied revision as well as directing the pupil a step further. Early programmed learning worked on the frustration principle: the student proceeded by trial and error, the number of unsuccessful tries at attaining an answer being a negative sort of repetition. Until means were found of harnessing digital computers to help the student judge his performance, or to judge it for him, this situation was inevitable. With the digital computer, two methods of approaching the problem (or 'teaching logics') were worked out. The first, 'tutorial logic', was based on the inductive principle, the other, 'enquiry logic', was based on the deductive. In both, a student having difficulty could, either involuntarily or at will, be phased back to an earlier stage he had already mastered. However, the same steps were not repeated, the computer being programmed to prevent this. Repetition was effected without the risk of boredom.

It should be pointed out that languages were only one of the

areas in which programmed learning was applied, and, indeed, the early experimental work in the most sophisticated system was not carried out in language-teaching at all. Its importance lay in the perfecting of certain types of repetition, which allowed the student to proceed at his own pace without holding up the class or trying the patience of the teacher. The variation possible when the need arose was its most attractive feature: it was easier for the machine to improvise ways of repetition, and thus control the rate of intake, without seeming to do so, than for a teacher.

'Miracle' methods of language-teaching have not neglected the advertising value of exaggerated claims about the amount of time in which one can learn a language. Charlatans are common in language-teaching, as in every field, it being difficult, at times, to separate them from genuine teachers with unusual ideas. The twentieth century seems to have suffered most from this plague of methods which promise an adequate knowledge of language in a matter of weeks, but it is impossible, owing to the lack of efficient mass-media before 1900, to gauge the extent of such pretentions.

It can be easily seen that teachers have known for centuries that the overall time necessary to learn a language is proportionate to the frequency of repetition in the course, but, as has been pointed out in this section, it is only during this century that one has been controlled to conform with the other.

With the discussion of the history of gradation, we have finished with the principles of method. It is now appropriate to consider the media through which they are put into practice.

PART V

THE MEANS OF TRANSMISSION

No teaching is possible without some means of transmission. In the language-teaching, four such means exist: teaching machines of various types, the book, the teacher and the environment.

The teacher is central to them all. At first he was a philosopher who sought to introduce his pupils to the speculative sciences through rigorous language training. Over the three thousand-odd years between the early Greek scholars and the twentieth century, he gradually became a specialist, first in education of youth, then in language-teaching.

The book was the first important aid, if one excepts the blackboard whose origin is at all not clear. Although books appeared at the same time as the art of writing, they did not become common until the sixteenth century. They are a static aid, acting merely as a repository of material and arranging it in a form suitable for both teacher and pupil. The various types of machine, however, are both static and dynamic: static, because they can fulfil exactly the same function as books; dynamic, because they can force the pupil to act in a certain way. While allowing the pupil to work on his own, books have removed from the teacher much of the elementary work entailed in planning courses and preparing exercises, thus freeing him for more effective direction of his pupils. Machines have gone a step further: they have taken over a whole stage in the teaching process, liberating the teacher for more demanding and interesting work, but placing certain demands on his qualifications that the book did not. He could hide sloppy teaching behind the book, but as the machine combined all forms of demonstration, his own shortcomings were thrown into relief.

The environment in which language-learning or teaching takes place is an important factor in determining how effective such teaching can be. Practices have ranged from neglect of this factor in the most formal classrooms to having the pupil live in an environment, real or simulated, from which his own language is excluded. Thus, using the second language as a language of instruction, as a language of the home or of clubs, has always been considered important. And for those who could afford it, travelling to foreign countries and living in foreign communities is a means that can be found in all periods of history.

CHAPTER 10

Mechanical Media

10.1 Sound Recording and Broadcasting

- 10.1.1 Gramophones and Tape
- 10.1.2 Language Laboratories
- 10.1.3 Radio

10.2 Sound and Image

- 10.2.1 Films
- 10.2.2 Television Teaching

10.3 Teaching Machines

> It is this monotonous, unnatural, 'inhuman' drill which the machine can do tirelessly--hence more efficiently than the teacher.
>
> 1961 (Parker) 153:70

For the teaching profession, its industrial revolution began with Edison's invention of the phonograph in 1878. And as machines have become more sophisticated and versatile, teachers have reacted with the same suspicion as the craftsmen of the early nineteenth century. During the first half of the twentieth century, teachers used machines developed for the commercial market, making them extensions to their own classroom schemes.[1338:65] It was not until after the Second World War that mechanical classrooms were designed and used. When machines effectively combined both dimensions of sound and image, teachers began to see threats to their jobs and professional status.

The earliest machines commonly employed were those which reproduced sound. They were followed by machines which projected images and could often reproduce sound as well. The teaching machine proper was the last development.

10.1 Sound Recording and Broadcasting

Recording machines were introduced into teaching near the turn of the century, their first use being the obvious one of teaching pronunciation. Structural teaching by this means did not begin in earnest until after the Second World War, although experiments go back to the nineteen-hundreds. Radio was first utilised in teaching background material, schools' broadcasts dating from the early thirties.

10.1.1 Gramophones and Tape

Experimentation with recording and reproduction machines as

teaching tools followed close on their first commercial exploitation: 'The idea that the phonograph can be used in schools as a substitute for a trained phonetician shows a misconception of the problem of teaching phonetics,' wrote Sweet in 1898.[936:45] Their first use was one to which the machines of the time were most unsuited, the teaching of pronunciation. Apart from the inevitable neglect of the active component, the model presented was defective. No phonograph was able to record sounds outside a very narrow band of the sound spectrum, and so most speech sounds were presented with their upper partials missing and their formants badly distorted. In addition, the unrecorded sound was often faulty; it was not yet considered necessary to use native speakers as recording artists.

This was one defect corrected by the International Correspondence Schools of Scranton, U.S.A. In 1902 and 1903 they issued courses in English (for French speakers), German and French (for English speakers). The conversation books were accompanied by Edison Cylinders on which the entire text of the book was recorded by native speakers. Even at this early stage, it was realised that a student would advance more quickly if he could repeat some of the especially difficult parts of the recording at will. So ICS supplied a specially adapted machine:

> The phonograph used in this course is the Edison Standard Phonograph, as manufactured by the National Phonograph Company especially for ICS. This instrument differs from the ordinary Edison standard in that it is fitted with a repeating attachment, which is very valuable and convenient, and was made at our suggestion and under our direction.
>
> 1902 (ICS German Course) 964:xi

Patent rights and the later development of the recorded disc ensured that the idea was not imitated.

During the First World War, it slowly became clear that for effective demonstration of sounds and intonation, native speakers had to be used as recording artists.[1024:117] It is in no way odd that the Direct Method should have included the gramophone among its resources, but, like many aids, it seems to have been abused:

> The type of teacher who believes he is using the Direct Method by playing with gramophones, picture postcards, maps of France and the Marseillaise, by teaching one day a set of words, whether names of actions or names of objects, without making sure that those words will be used again, not only in the same connection but in many other connections, is in effect not a teacher using Direct Method principles, but a musichall entertainer who is wasting the time of the class and exhausting his own nervous system.
>
> 1915 (O'Grady) 1011:16

The first group to exploit language-teaching discs commercially was probably Linguaphone, which began operations in the early nineteen-twenties.

Technical improvements in recording equipment increased the efficiency of the gramophone as a teaching instrument: the background noise common on early discs lessened; more important still, the change to electric recording in 1926 increased the frequency response of the average disc to the range between 40 c.p.s. and 5500 c.p.s. This was still, however, far short of the range of human hearing, which has an upper limit of about 13,000 c.p.s. Unless these high frequencies are present, certain fricatives and plosives may be difficult to distinguish and easily confused. The next step was the development of high fidelity recording in which most of the frequencies are present. This came on to the market in the early nineteen-fifties.

By the thirties the gramophone had become a common item of classroom equipment, not only in the language class, but also in teaching music. The two, of course, interacted, music and songs being an important part of the cultural heritage of any nation. But the early magical aura to which Sweet had objected, still clung to it, despite the warnings of many teachers:

> While not refusing to this teaching aid its proper place in his pedagogical battery, the language teacher can scarcely subscribe to the idea that it constitutes an easy path to knowledge and that it can supplant the painstaking effort necessary to real mastery, or even to a competent working knowledge of the language.
>
> 1954 (Chamberlain) 1211:333

The need for the pupil to hear himself was recognised early, but no effective way of meeting the problem was found until the tape-recorder was invented. ICS had attempted to meet the difficulty by supplying blank cylinders with their machine: the pupil recorded his own efforts and then sent the recorded cylinders to the school for evaluation. During the twenties, some attempt was made to keep track of students' progress in pronunciation by recording them on professional equipment. As recording equipment became more sophisticated and expensive the idea was dropped. In 1931 R.E. Monroe, of Ohio State University, suggested using the dictaphone: 'All these years the business office has used the dictaphone. Only now are discovered its possibilities as an auxiliary to instruction.'[1080:212] Yet the aim envisaged still did not go beyond teaching pronunciation.

During the nineteen-forties, teachers experimented with two new recording machines: the Mirrophone and the magnetic recorder: both

recorded sound by inducing a magnetic field of varying intensity in a strip of sensitive material. The Mirrophone was developed in 1939 to train pilots in the techniques of transmitting into oxygen masks. When it fell into the hands of civilians later during World War II, it was taken up by teachers to drill children in pronunciation skills. In 1944, for instance, it was used at the University High School of the University of Illinois as an aid in teaching reading. The pupils read a short passage into the machine, and then analysed their performance with the help of the teacher. It was found that the best results were obtained if the pupil had a permanent record of his progress on discs that had been made at various times during the course.[1156]

However, the Mirrophone had a very short life: on the one hand, its recording time was no more than two minutes; on the other, long-playing taperecorders came hard on its heels. The replacement of the fragile paper tape by plastic tape, and the comparative simplicity of the taperecorder, prevented any further work on the Mirrophone. In addition, the development of recorders that provided two recording tracks instead of one made it a much more versatile instrument and paved the way for the language laboratory.

The wire recorder was another casualty in the adoption of the taperecorder. This operated by inducing a magnetic field in a coil of iron wire, but it was awkward to use, and the quality of reproduction far from good.

Few tried to teach grammar and vocabulary with the recording machine. One exception was Rosenthal in 1901, whose course could be accompanied by Edison cylinders if the pupil so wished.[956] This lead

was not followed by commercial courses until the nineteen-fifties. Firms like Linguaphone relied on books to teach most of the grammar and vocabulary, and the record taught pronunciation and drilled fluency.

However, in all but the smallest and the largest schools, class size made individualisation of teaching with the gramophone and tape-recorder difficult. It was not easy to single out one person to perform or give attention to a small number of pupils without leaving the others unattended and idle. Owing to the availability of discs and the expense of good taperecorders, the gramophone was not replaced, and the two usually co-existed in the classroom.

10.1.2 Language Laboratories

The language laboratory was developed to ensure that, even though pupils were being taught together in one room, they could at the same time, receive individual treatment and be kept working for the duration of the class. Two forms developed: the more usual was a battery of double-track recorders linked to one or more consoles. The pupil had the choice of working independently, or from a master programme that was fed to all the machines from the console. In either case, there was the possibility of listening to his own attempts and judging them, a process that was later called into question more than once. The simpler type had merely headsets and microphones connected to the console; the pupils listened to a taped programme and instructors monitored their responses, switching from pupil to pupil. In both types, the pupils were isolated from their fellows by acoustically treated booths which damped the sound from the rest of the laboratory.

The germ of the language laboratory goes back to the nineteen-twenties. As part of a scheme to teach phonetics, several American universities built 'phonetic laboratories'. In 1924, Ohio State, for instance, built one that consisted of sixteen sets of headphones linked to a single output. The teacher circulated among the students as they repeated the programme, checking them by ear. As an examination and a permanent check on their progress, each student made a disc at stated intervals in the course. Experiments of this sort continued over the next twenty years. It is almost impossible to trace the early history of the device with certainty because of the immense differences in terms applied to it.

The present term has been current since the end of the Second World War, but it was not universally applied. Hence some of the most interesting experiments in laboratory teaching remained unrecorded, because the experimenters did not know what was going on elsewhere. For instance, Professor W.F. Mackey has been kind enough to tell me of a primitive laboratory which was installed in 1946 at Université Laval, Québec. It used the Mirrophone and spaced discs. The model was on the disc, and the Mirrophone recorded the pupil's imitation. Both were then compared.[1318a:27] Many other similar experiments must have been going on at the time, but we know only of those whose authors had the time and the energy to write articles about them.

The advent of magnetic recording and the American confiscation of German patents on magnetic tape in 1945 brought about a sudden development of the tape-recorder on the American continent. In the

late nineteen-forties, the double-track recorder was first put on sale: with the addition of extra recording and erasing heads the laboratory machine was born. As plastic tape was now out of the experimental stage, it was possible to allow pupils to use the machine with less risk of breaking the tape. The invention of unbreakable tape in the mid-nineteen-sixties removed the last vestiges of an annoyance that seemed, until then, to be unavoidable.

The wire recorder was never used in language laboratories, but makers of magnetic disc recorders competed for this lucrative market. The fidelity of recording was not as good as the tape and the machine was not capable of double track recording. Models had to be fed into the booth from a master recording and the learner imitated them in the usual way.[1334:381]

The language laboratory idea had some odd extensions: from 1964 commercial firms in both Canada and the United States experimented with teaching languages over the telephone. With a special head and breast set, the telephone became the equivalent of a simple laboratory booth: the pupil's hands were free to write, and the teacher operated from a normal switchboard through which he fed the taped lesson and monitored the class in the usual way. But because the frequency response of an ordinary commercial line did not go past 3500 c.p.s., phonetic teaching was not certain.

As part of their study of language acquisition, the Centre for Research in Language and Language Behaviour at the University of Michigan developed a device whose essential component was a computer programmed to pass only a restricted range of phonological tolerances

for each sound. If the student did not meet them, the laboratory machine would stop and rewind to the last point where the answer was faultless.[1326]

Though the laboratory was merely a complicated tool, it reinforced the repetitive aspects of teaching:

> Every teacher will have to design the laboratory program best suited to his language, his level of instruction and objectives. But, whatever the program may be, there are four kinds of practice that can be offered in laboratory work: audio-evaluatory; audio-passive, audio-active, and audio-creative.
>
> 1960 (Mathieu) 1271:123

The author recommends that the first should be used sparingly: if the pupil's imitation is too inexact and remains so too long, it can lead to discouragement. The second is merely listening and analysing the characteristics to be imitated or remembered. The third depends on exact mimicry. The fourth required variation of patterns within the limits set down for the lesson. For the fourth technique two types of drill were developed: the three-phase, in which the pupil gives his answer once only, and then listens to a correcting response from the tape; and the four-phase in which the pupil repeats the correcting response as a reinforcement. The two sequences then are summarised as follows: master-pupil-master; and master-pupil-master-pupil. During the nineteen-sixties, another type of laboratory was developed: the audio-visual laboratory in which audio-visual machines were used in the same way as taperecorders in the traditional laboratory.[1322:34]

One of the difficulties with the language laboratory was its inflexibility. Installations were usually permanent, demanding special wiring for the room and expensive acoustic treatment. Some teachers

also found that it was difficult to keep up the personal contact with the pupils that is one of the aspects of good teaching. To obviate this defect, some firms produced laboratories with all the booths, machines and consoles on castors. In another effort to combine the flexibility of the classroom with the advantages of the laboratory, some schools adopted 'electronic notebooks'. These were portable taperecorders with a built-in, low-powered radio transmitters, whose range was limited and frequency fixed. The teacher had a receiver whose frequency could be varied and, thus, he was able to monitor everybody in the room without interference between pupil machines.

As with all new aids, once the language laboratory left the hands of careful experimenters, too much was asked of it and it seemed not to live up to its promise. Part of the difficulty rose from the selling tactics of the firms manufacturing the machines, who themselves were more interested in sales than in education. The teaching profession was not guiltless either, for those who had no conception of the problems involved in using the laboratory expected miracles from it: 'Too often a laboratory is installed only because it is the thing to do...with no awareness of the fact that a proper and efficient utilisation of the laboratory will require...a total reorganisation of the teaching programme.'[1317:7] Thus the laboratory, which was feared by many teachers as a possible replacement, sparked a new interest in teacher qualifications.

However, attacks on the laboratory came from informed quarters as well. The verbal satiation studies of Jacobovits and Lambert which were carried out in the nineteen-fifties and sixties, cast doubt on the

value of repetition as a learning procedure.[1266a] Phoneticians, bearing in mind the concept of the phoneme, were not sure of the utility of allowing the pupil to judge his own efforts.[1335:81] But instead of killing the idea, this brought about more attention to the types of repetition involved and greater care in the use of the laboratory as a teaching medium.

10.1.3 Radio

Radio came under discussion as a possible teaching aid for all subjects early in the thirties. Before this time, its technical state was as primitive as that of the gramophone, and its expense precluded its purchase by educational authorities. In some countries, it drifted into teaching as an adjunct to correspondence courses. But the immense hold radio gained over the minds of the general public prompted consideration of its educational possibilities:

> ...have not some few million people learned the grammar and vocabulary of Amos and Andy? If, for commercial purposes, a great network can be spread over the nation, is it not conceivable that the great universities of this country may be hooked up in an educational network by means of which high school classes everywhere may learn French, German, or Spanish given by a native speaking his own language?
>
> 1931 (Monroe) 1080:213

Monroe's dream was realised in many countries by the formation of educational networks in both radio and television, but it was still usual for educational programmes to be handled on commercial stations.

The BBC provides an interesting example of what is possible for a big network in the matter of teaching languages. By the mid-nineteen-sixties, the Overseas Service of the BBC was broadcasting

English lessons in thirty languages to most of the world. This immense service began in 1943, when five-minute English lessons were produced as part of the barrage of propaganda that was being broadcast by short wave into occupied Europe. In 1945, the BBC began to expand its facilities, setting up its English by Radio Department which broadcast English lessons covering all stages from elementary to advanced. The dialogue remained the basic form, but vernacular commentaries were added.

For effective learning, support material and activities were found to be necessary. As the world returned to normal after the war, the BBC found retail outlets for books and broadcast scripts. In addition, they encouraged the formation of listening groups and provided a clearing house through which those who wanted it had the opportunity to make personal contact with English-speakers. The success of these lessons was due partly to the fact that they adapted many features of the popular 'soap opera'. In the manner of a radio series, the dialogues revolved round incidents in the life of a limited number of stock characters, who soon attained an individuality of their own, thus making sure that the radio audience developed a loyalty to the series that went beyond their desire to learn English.

The Americans entered the field of language-teaching by short-wave radio during the mid-nineteen-fifties. The United States Information Service and the Voice of America worked together, the VOA broadcasting, and the Information Service helping with publicity and the distribution of written material. Judging from the material kindly furnished by the USIS, the courses were a good deal more formalised

than the British ones. Teaching method rested on an extended application of pattern drills of various sorts. A quarterly, English Teaching Forum, began publication in Spring 1963, replacing the earlier English Teaching Newsletter, whose first issue appeared in 1961. In its pages teachers were invited to exchange information; regular contributors included Lado, Fries, Marckwardt and other well-known American linguists, who wrote on theoretical problems as well as those more directly related to the classroom. Book reviews were a regular feature, as were articles on American culture.

Educational radio faced several difficulties: first, creation of interest is difficult, and, often, beyond the powers of teachers who are not used to working under such conditions; second, the difficulty of fitting the broadcasting timetable into school timetables was enormous; third, nobody really knew what was wanted from the medium. Content programmes were not easy to broadcast as they needed frequent programming and put a drain on producing facilities that few networks were willing to afford; enrichment programmes were passed over by 'no-nonsense' teachers as frills. Many schools deliberately upset their timetables to make use of the broadcasts; others infringed copyright regulations by copying them, using the school taperecorder.

Radio did not go under to the challenge of television. Part of reason is undoubtedly the technical limitations of television: carrier waves could not be transmitted over the long distances open to radio and interference was more pronounced. The lack of a visual component, while limiting its means of demonstration, gives radio a flexibility denied television. But the extra possibilities of television constituted

an embarrassment for many who were quite capable of handling the difficulties of radio teaching.

10.2 Sound and Image

Language-teaching has also tried to utilise films and television, the extra dimension of sight giving them some advantages over radio and gramophone, especially in presenting cultural material. However, this extra dimension brought problems that proved difficult to solve.

10.2.1 Films

For various reasons, films met with little success in language-teaching. This was more obvious with moving pictures as they fit in less easily with the cadre of an ordinary lesson. But even the film-strip and the slide met with more acceptance outside language-teaching than within it.

For much of their efficiency, audio-visual methods depended on projected images: the filmstrip proved to be the most useful tool, as by this method the sequence of the pictures was automatically taken care of, but the speed and rhythm of presentation stayed in the hands of the teacher. Audio-visual methods prided themselves on their linkage of sound and object, as if this were a new principle. The formalism of the rigid audio-visualist was, likewise, no new phenomenon: 'Until the acoustic ensemble is mastered, the picture should precede the sound signal by two or three seconds and disappear two or three seconds after. Such a rhythm is very important for understanding and memorising the meaning as well as the pronunciation.' (Guberina)[1311:20]

Though the association of filmstrips with tapes is a postwar development, filmstrips of cultural material have long been competing with charts and pictures in the school. Despite certain difficulties associated with their use in the classroom, ease of storing and convenient manipulation recommend their use. Slides also share these advantages and, in addition, are not fixed in a rigid order if needed in lessons on cultural material.

The motion picture was applied to language-teaching in the nineteen-thirties. Normal practice was to take films made for the home market and show them to pupils in the hope that exposure would result in learning. Except with the advanced learner, this procedure often had the opposite effect, incomprehension leading to discouragement. The requirements for effective teaching films were quite rigid:

> Films, unless specially made for first year work, are likely to have a highly discouraging effect. The only films that can conceivably be of value at this stage are: a. silent background films; b. talkies, slowly pronounced, whose script has been seen, and perhaps memorised in advance.
>
> 1955 (Thimman) 1229:46

More recent authorities, e.g. CREDIF, would prefer not to slow the stream of speech, and require, instead, much repetition with very clear demonstration techniques.

The development of special teaching films for languages does not go back very far: 'In Hollywood a notable experiment, backed by the Rockefeller Foundation, is going on. The Walt Disney Studio has made a start towards enlisting the sound motion picture in the job of teaching Basic, and eventually any other language.'[1102:104] This film was probably the first in which animated cartoons were used in language-

teaching. At the same time, 1943, the March of Time series produced a film to teach Basic English, using live actors. From that time, films were made with the limitations of the learner in mind, but the expense and technical knowledge required, added to the difficulties of utilisation under ordinary classroom conditions, did not encourage widespread experimentation. Later teaching films include those of CREDIF which produced short films aimed at teaching a single structure or a small part of the grammatical system within a limited vocabulary. The script involved a considerable amount of repetition, and so the speed of delivery approximated to that used by educated native speakers.

10.2.2 Television Teaching

Television was invented in 1926 by the Scotsman, John Baird. By 1948 it was being commercially exploited in two countries, Britain and the United States, and by 1959 it had spread to 48 countries. As far as educational television is concerned, it seems that United States was first in the field, experiments being carried on over closed circuit at Creighton University, Nebraska, in 1947. The first language-teaching over a commercial station began in Atlanta in April, 1951.[150:65] Since then, interest in educational television has spread all over the world. In most parts of the world where there was no prospect of training enough teachers, teaching by television received serious attention.

As a teaching medium, television has several advantages. It is one of the most accessible of all the mechanical visual aids: in affluent countries it has become cheap enough to permit ownership by a large number of households; in poorer countries many communities

own sets which the local people can watch. It can bring to viewers an event as it happens, and, owing to its technical resources, it has a vividness lacking in both radio and classroom teaching. Its main utility proved to be its ability to show its viewers things and places to which they would not normally have access. By reason of its command of both human and technical resources, it can give pupils access to outstanding teachers, striking visual aids and films.[1265a:4-7]

The most valuable aspect of television, and one it shared with the film was its power of linking linguistic behaviour with the environment and cultural context which occasions it.[1265a:59] (It was always difficult to do this in a classroom, as no situation there was really a natural one.) It also widened the possible applications of the film. Under normal conditions, it did not prove easy to use selected passages from a film, but 'TV can use film for long or short sequences, or as a single item in a sequence of demonstration processes.'[1265:7]

Part of the early experimentation with TV was concerned programme length. It was found that most teachers used either five-minute, fifteen-minute or thirty-minute sequences. Whether this was merely acceptance of normal programming policy is hard to say. In order to avoid fatigue, it was suggested that language programmes should be limited to five minutes in length and repeated. By this stage one was well aware of the hypnotic effect of the repeated advertisement; could not linguistic items be learned as easily as advertising jingles?[1265:68] But this suggestion was not taken up.

In adapting television to the classroom, the most urgent problem

was assuring the pupil took an active part in the lesson. Various expedients were tried to meet the lack. In programmes where there was a teacher on the screen, the class teachers were asked to assign a number or foreign name to their pupils so that they could respond when questions were asked on the screen.[1256a:120] For the proper functioning of a television course, co-operation from the classroom teacher was necessary and his part in the lesson was carefully laid out. This was all the more essential as, especially in the primary classroom, the teacher was often unskilled, and had to learn along with his pupils.

However, this lack of feedback had its advantages too. As teaching skills were not necessary to the same degree as in a real classroom, some networks employed actors instead of teachers, with a considerable improvement in the standard of diction and on-camera skill. As a further development, language programmes in a normal language setting. The French, for instance, used this format in 1962.[1300:216] They also used a dubbing technique whereby the most difficult concepts were translated into the language of the viewers.

Television teaching took over many techniques from the entertainment world that had never been applied in the classroom itself. One American French course depended for a large part of its effect on puppetry, the length of the puppet sequences matching the average attention span of a child of eight or nine.[1285] Many programmers use very elaborate settings against which characters acted out sketches; others incorporated animated cartoons. Like the BBC language courses, there was a whole battery of books and discs as support material, with sets designed for the differing needs of teachers and students.

The dilemma of putting this comprehensive medium to the best use was not easy to solve. Teachers could not decide whether one was to create another classroom in the studio, or attempt to teach from real situations; both alternatives offered disadvantages affecting the whole gamut of problems ranging from dovetailing into the uncertain training of the classroom teacher, to arousing and keeping the interest of the pupils. From the technical angle, arranging the normal classroom so that everybody could see the screen was difficult. Ways were found around this by placing the set at a determined height and by a careful seating plan in the classroom. To enlarge the image, some schools and universities experimented with 'telebeam', a device which projects a TV image on a screen.

Despite its expressed aim of replacing the teacher in the classroom, like the other mechanical aims, TV actually made him more necessary. There is a definite skill in assisting the TV teacher to communicate with his class. And those who design the programmes had to be expert teachers to be able to utilise all the possibilities of the medium.

10.3 Teaching Machines

After the Second World War, there was much talk of 'programmed instruction'. Though machines were in no way essential to its functioning, the teaching machine was identified with it.

The original machines were those of Pressey, appearing in 1924. These were essentially boxes with a small window cut in the side. Questions and multiple choice answers appeared there, and by a system of rachets, the pupil was prevented from passing on until he had found

the correct answer. As the teacher shortage which plagued the world after World War II had not yet begun, the idea of general application of the device received little attention.

The grave shortage of teachers that developed after the Second World War caused a revival of interest in the idea, and under the twin influences of behavioural psychology and modern electronics, the machine was revived. These ranged from very complicated contrivances to devices as simple as Pressey's original model. They were capable of presenting both visual and audial stimuli to the pupil. On his signalling the correct answer to the stage presented, the machine moved on to the next problem. Until the nineteen-sixties, programmed instruction was not considered a self-sufficient method for several reasons: the progression was fixed, so that both fast and slow pupils were frustrated by being constrained to a mode of progression that suited neither.[1325:11] It was true that each type of pupil could work at its own pace, but the slow pupil needed more stages and the fast, fewer. In addition, the teacher was necessary to give live practice for the neatly ordered knowledge required. The machine was an individual device for self-instruction[1328:31] and was meant to free the teacher for more demanding tasks in the classroom.

Attempts were made to meet this problem by the development of Programmed Logic for Automatic Teaching Operation (PLATO) under the auspices of the American armed forces at the University of Illinois in 1960.[1333] The core of the system was a digital computer programmed with all the information and possible procedures for learning certain subjects. Various degrees of fineness of programming were attempted,

even to the rejection of faulty spelling and punctuation. The importance of the project can be realised from two developments it made possible. Firstly, several pupils could work at the same time in a laboratory with all machines connected to the same computer; secondly, if the pupil needed help, he could switch to supplementary circuits by simply pressing a button, and could regulate his own progress by skipping unnecessary circuits at will. Language programming was one of the later developments: PLATO was first used to teach mathematical subjects.

As well as the headset and TV screen usual with the electronic machines of the time, each booth in the PLATO system contained a typewriter keyboard through which each pupil could 'converse' with the computer. In the experimental laboratory, there were twenty such booths linked to the computer which was programmed so that, in the event of a pupil requesting information another pupil was using, it was also made available to him. It is paradoxical that, by making programmed instruction a mass aid, the computer individualised teaching.

As Lado points out, programmed instruction does not automatically get rid of the teacher. It may remove him from the classroom for most of the time, but it requires him to tell the machine what to do. So programmed instruction went only halfway to relieving the shortage it was meant to combat.

The utility of machines lay in their ability to bring the new language to the pupil in a way often beyond the teacher's capabilities. In the centuries before this function had belonged to books and other visual aids. It is to these that we now turn our attention.

CHAPTER 11

Written and Printed Media

11.1 Use of Text-Books

11.2 Type of Text-Book

11.3 Auxiliaries to Book and Teacher

> We be moche bounde to them that brought in ye craft e of printinge. It concludeth many things in shorter space than ye written hande doeth and more ornately showeth. It hyndreth not so moche ye scryveners, but profeteth moche more poore scholers.
>
> 1519 (Whittinton) 464:106

Though language teachers have always had access to books, the same can not be said for their pupils. Over the history of teaching the importance of text-books has varied, not so much according to current theory, but according to the cost, availability and layout of the book. Apart from classical times, when the rich alone could afford books--and they were the only ones who received an education--text-books became important to the pupil only after the sixteenth-century development of printing. They became essential during the eighteenth and nineteenth centuries, only to have their value questioned during the late nineteenth and early twentieth. Part of the importance of the book is also traceable to the growth of self-instruction in languages. This development dates from the sixteenth century, being made possible solely by the existence of books and their relative cheapness.

The use to which text-books have been put has never been entirely dependent on teaching theory, but more on their availability to the pupil and on their format. In this one department, teaching is governed by the printing trade, and, indeed, many developments in book use have followed far-reaching changes in the art of the book. It is only recently that teachers, realising the importance of books, have ceased to take them for granted and have tried to influence their format for educational ends.

The same can be said about auxiliaries to teaching, like the various types of poster and chart. The blackboard is in a class on its own. Though its beginnings are shadowy, the uses to which it has been put have received almost as careful attention as those of the book.

11.1 The Use of Text-Books

In the ancient world, books were scarce, cumbersome and difficult to produce. Booksellers had them copied by slaves, one reader dictating to a roomful of scribes; but the expense of books produced in this way meant that very few could afford them. Nevertheless, as it was only the sons of the well-to-do who could afford to go to school or have a private tutor, some text-books did find their way into the classroom. Horace indicates this in his rueful comment on the probable fate of his Epistles: 'This too will be your fate. Your doddering old age will be spent in teaching the elements of Latin to boys in the remote corners of the world.'

The teacher, of course, taught from a book; where boys were taught in private, both teacher and book belonged to the pupil. The rarety of books is indicated by the similarity in meaning <u>lego</u> and <u>doceo</u>, and by the strong emphasis on oral goals in teaching. St Augustine's invention of catechetical methods is another indication that books were not common in the Roman classroom.

Though our evidence for the classical world is slim, there is no doubt that the only text in the medieval classroom was in the hands of the teacher, the pupils taking down both the text and commentary from dictation. Several extent booklists give the books a teacher

might own, without implying that they were to be found in the hands of the pupils.[167] Haskins produces evidence that in university circles, books were occasionally bought and sold,[80:72] but his information seems to exclude purchase and sale by students--though some of the model letters of the Ars dictaminis do ask for money to buy books.[206:passim] As in classical times, dialogue and dictation methods persisted because of the scarcity of books, though in the monasteries, there was no shortage of blank sheets to make up students' notebooks and to supply the scriptoria. In the universities, too, there was a thriving trade in blank sheets for use in lectures. Some of the supply was of new parchment, some of old, carefully scraped to remove the old writing.

Improved methods of production and a gradual increase in the number of paper mills in Europe gradually brought the price of books down until, during the high Renaissance, a teacher could count on a limited amount of book ownership: 'They should have few books, but good ones, in their hands,' remarked Cordier.[515:vii] Clenardus took the opposite view, forbidding books in his school until his pupils could speak Latin.[59:102] The limits imposed on the book trade by the Stationers' Company of London gives an indication of the demand for text-books during the sixteenth century: editions were to be limited to 1250 or 1500 copies unless they were school-books or religious books.[61:331] Regular booklists for pupils date from the beginning of the next century.[637:I:passim] It is interesting to note Hoole's regrets that the Orbis pictus of Comenius was too expensive for school use, because of the cost of printing the illustrations from brass plates.[637:II:6]

One of the indexes to the ready availability of books was the recognition that pupils were capable of teaching themselves, given the right materials. Guarino was one of the first to realise this, but his recommendations were of little use as books were still scarce. However, the situation changed rapidly: the layout the preface of John Colet's books of St Paul's School (1613) point to pupil ownership; modern language text-books were definitely intended for individual use, modern languages not yet being a regular part of the school curriculum. One of the first unequivocal statements about self-teaching occurs in the preface to Cardinal Bellarmine's Hebrew grammar (1578): 'I have tried to design this text with the following purpose in mind: so that the individual pupil, without the help of a teacher, can of himself acquire the rudiments of Hebrew, if not a perfect command of the language.'[560:iii] Half a century later, Milton, in referring to Italian, took self-teaching for granted, again assuming a ready availability of books.[603:636]

During the eighteenth centuries, book ownership became common and almost obligatory. Yet one can sense a note of caution in Moquotus, who wrote in 1656: 'There is scarcely anybody who does not possess a dictionary,'[624:iii] as if one might expect gaps elsewhere. Copies of text-books from this period held in the libraries of the Petit Séminaire de Québec and the Collège des Jésuites (Québec), both of which trace their history back to the French régime in Canada, show by their annotations and other marks of misuse that they were pupil's copies. Another important piece of evidence is the constant appearance of new editions and abridgements of standard texts, especially of Despauterius, Port-Royal and Clenardus; these were

usually cheap and shoddy jobs. The long publishing life of standard texts also points to pupil ownership; the competition in the printing trade was cut-throat, popular books being pirated continually, and the cost of unofficial versions was as low as consistent with minimum legibility. Indeed, text-books often appeared in several pirated versions at once.

Notwithstanding, these early text had a publishing life of over a century--even if sales were small by our standards they absorbed each printing. It seems from Comenius that few besides himself realised how necessary it was to have the same text-book in the hands of every pupil in the class: evidence from United States shows that, even at the end of the eighteenth century, a teacher could face a class in which every pupil had a different text-book.[201:30] By the early nineteenth century, this situation was, it seems, rectified, it being no longer doubtful that every pupil would have hiw own books. In the competition for sales, several texts of the time pointed to the price of their competitors as a justification for their existence.[833:i]

The easy availability of books was also one factor in the prevalence of translation methods, which require a text in front of the student for constant reference. While this was not necessarily in book form, lack of books would have seriously hampered the application of the method. It is useful to note that translation did not become a popular method of teaching until the book was readily available. And with the flood of books coming off the powered presses of the nineteenth and twentieth centuries, translation methods became more firmly entrenched.

Yet a dislike of translation methods did not necessarily mean rejection of books. Marcel preferred books to conversation, remarking, 'Books as models of expression, are preferable to conversation. They exhibit more especially the right usage, the only guide for speaking and writing in conformity with the genius of the language.'[859:16] The first real revolt did, of course, come from the other Natural Methodists. According to them, reliance on the book during the first stages of language-learning prevented the formation of sound linguistic reflexes and good pronunciation habits. Lambert Sauveur expressed the less extreme attitude to the book: 'Give your pupils the book to read at home, as a preparation for your teaching, but forbid them to open it in the class; their ear alone must be occupied there.'[875:26] However, this did not stop the naturalist movement from being identified with a ferocious and almost religious opposition to books in the classroom, the zealots of any movement being better targets for malicious opponents. The Direct Methodists who followed inherited this cautious attitude towards the use of books as teaching aids, adopting, in the main, the idea of Sauveur that the book could be introduced into teaching at a certain point in the cycle.[872:10] But later, certain members of the Direct Method movement and the structuralists after them, developed a positive antipathy to books. As usual, there were protests, for instance, that of Michael West: 'A text-book is necessary: the pupil keenly feels the need of one... even with a lesson every day, much of today's teaching has faded by tomorrow.'[1199:64] During the nineteen-fifties, the text-book fell out of favour in the elementary levels, being linked to the teaching of formal grammar and used as reading material after the basic skills had been formed.

11.2 Types of Text-Book

Teachers in general were slow to realise the importance of book layout as a teaching aid, and truths that should have been self-evident after four hundred years of text-book printing were still being put to teachers as late as 1939: The British Board of Education, in a manual addressed to language teachers, laid down the following specifications: 'The print should be good, the layout clear and emphatic...pictures accurate and well-produced...; the price should be low and the weight not too great for the daily journey to and from school.'[1116:27] It is only during the twentieth century, however, that these qualities have ceased to be self-contradictory.

The ancients had two types of book: the volumen, a roll of parchment or papyrus, which could contain about 850 hexametre lines; and the codex, which resembled our modern books with the sewn spine. Difficulties of production made the second even rarer than the first. The dictation method of mass-producing such books was consecrated by Cassiodorus during the sixth century, and the tradition of such scriptoria lasted until after the invention of printing. Both types of book were produced until the Renaissance, but the codex gradually superceded the volumen, probably owing to the growing necessity of books in religious services, the volumen being unthinkably clumsy for this purpose.

It is far from odd that the earliest printers were also humanist scholars. Printing was any important factor in the spread of the 'new learning', and, as such, was taken to be one of the many-sided activities of the scholar, who brought an artistic consciousness to their task that set guidelines which are still being followed. The

first printed books (incunabula) looked just like manuscripts: the typeface was modelled on the handwriting of the time, and, in order to save paper, the niceties of spacing were not observed. These early books were too precious to be entrusted to school-boys, but by the beginning of the sixteenth century, text-books were being produced a little less expensively, and were within the reach, it seems, of a large part of the school population.

The gradual change from the rather illegible blackface of the incunabula to the Roman and Italic faces was a matter of internal policy of the printing trade. But what had been developed as an artistic procedure soon became tacitly accepted as a teaching tool. Text came to be printed in Roman type, and notes in Italic, a procedure dating from the earliest years of the sixteenth century. Equally ancient is the use of typefaces to distinguish languages: the foreign language was usually in Roman and its translation in Italic (vide §4.2). This was, of course, subject to variation: owing probably to the influence of German, Faktur is sometimes found for English; the size of these other types was usually different from the ordinary type used: 'And to the end that one language may easily be known from the other, I have caused it to be printed in three sundry kinds of type.'[553:v] The most important function of type size was showing the layout of the course: unimportant points were often set in small face: rules in a large face; and commentaries in an intermediate face. This seems to have been more a matter of instinct and commonsense than of rule.

Teachers were slow to realise that the uncrowded pages produced by masters of the craft were more effective as teaching instruments

than the solid blocks of type to which they had been conditioned by manuscripts, incunabula and pirated editions. The factor of cost prevented the wide acceptance of good layout in text-books for some time, this being aggravated by the prevalence of pirating: quality was often sacrificed to speed and cheapness of production. However, mnemonic aids like columnar listing of paradigms on uncrowded pages appeared for the first time in the grammars of Lonicer and Macropedius.[100:15] Though this innovation was widely imitated, it was several centuries before it was realised that an artistically composed page was one of the best teaching aids possible.

Colour appears fairly late on page layouts. Although red ink was used early on title pages, difficulties of register obviated its use in text. Eighteenth-century printers experimented with its use, prompted by resourceful teachers. An edition of the Port-Royal grammar, published in Paris by Florentin Delaulne (1714) printed flexions in red, while an edition of Schickard's Hebrew Grammar[587] printed the root in red. But these experiments were never widely imitated. Not the least of the troubles seems to have been difficulties with the ink--red was never as successful as black, and the secret of mixing fast colours was found only at the end of the nineteenth century.

It was not until Port-Royal that the use of printing layout as a teaching aid became at all common. The preface to the Latin grammar analyses the author's use of capitals and type size to indicate grammatical relationships and the relative importance of parts of the text.[626] John Clarke's edition of Corderius[714] has an interesting

Page from Cordier's Colloquia (ed John Clarke (1786))[714:42-43]

Copy from le Petit Séminaire de Québec

Cordier's original text has been arranged according to the English word order ('Natural Order'). To guide the pupil through the Latin, alternate sense-groups are set in Italic. The English is set in the same way, typeface corresponding to typeface.

A. O mitem parentem!
O mild Father!

B. Certè *mitissimum.*
Certainly *very mild.*

A. Sed *ut* redeamus *ad rem*, quid *facies* istâ pecuniâ?
But *that* we may return *to the Matter*, what *will you do* with that Money?

B. Emam *libros*, et *alia* necessaria *mihi?*
I will buy *Books* and *other Things* necessary *for me.*

A. Potesne *dare mutuo* mihi *aliquid?*
Can you *lend* me *some?*

B. Possum *modò* eges.
I can *if* you want.

A. Nisi *egerem*, non peterem.
Unless *I wanted*, I should not ask.

B. Quantum *vis* accipere *à me?*
How much *will you* have *of me?*

A. Quinque *asses.*
Five *Pence.*

B. Accipe.
Take them.

A. O verum *amicum!*
O true *Friend!*

B. Non est *verus* amicus *qui* non juvat *amicum* in tempore, *si* habet *unde* juvet.
He is not *a true* Friend *who* does not help *his Friend* in Time, *if* he has *whence* he may help him.

A. Certus *amicus*, ut *est* in proverbio, *cernitur* in incertâ re.
A sure *Friend*, as *it is* in the Proverb, *is seen* in a doubtful Matter.

B. Quando *reddes* mutuum?
When *will you return* the Loan?

A. Ubi primùm *pater* venerit *in hanc urbem.*
As soon as *my Father* shall come *into this City.*

B. Quando *speres* venturum?
When *may you hope* him to come?

A. In mercatu proximo, *nempe*, ad octavum diem *Octobris.*
On the next Market, *to wit*, on the Eighth Day *of October.*

COLL. XXXVII.

A. Nescis *vetitum esse* loqui *submissè* inter nos?
Do not you know *that it is forbidden* to speak *low* among ourselves?

B. Quidni scirem, *cùm* præceptor *inculcet* nobis *causas* ejus rei *tam sæpe?*
Why should I not know, *when* the Master *inculcates* upon us *the Causes* of this Thing *so* often?

A. Cur *igitur* faciebas *contrà* modò?
Why *then* did you do *the Contrary* just now?

B. Quia *Isaacus* cœperat *alloqui* me.
Because *Isaac* began *to speak* to me.

A. Quid *tum?* debuisti *admonere* illum, *non* imitari.
What *then?* you ought *to admonish* him, *not* to imitate him.

B. Debui, *sed* tunc *non venit* mihi in mentem.
I ought, *but* then *it did not come* into my mind.

A. Sed *interim* es *notandus.*
But *in the mean time* you are *to be set down.*

B. Minimè *verò*, nisi *vis* esse *severior* ipso præceptore.
No *indeed*, unless *you will* be *severer* than the Master himself.

A. Dic *mihi* causam.
Tell *me* the Reason.

B. Quia *præceptor* vetat *quempiam* notari, *qui* sponte *agnoverit* delictum, *modò* ne sit *tale factum* quod *interdictum sit* verbo *Dei.*
Because *the Master* forbids *any one* to be set down, *who* voluntarily *shall acknowledge* his Fault, *provided* it be not *such a Fact* as *is forbidden* by the Word *of God.*

A. Nonne præceptum est *à Deo* ut *obediamus* parentibus?
Is it not commanded *by God* that *we should obey* our Parents?

B. Illud *est* quintum *præceptum* decalogi.
That *is* the Fifth *Commandment* of the Decalogue.

A. At-

use of italic: the Latin is arranged in the English order and alternate sense-groups are set in italic. The English is set in the same way, typeface corresponding to typeface. But in the years that followed these developments were abandoned. With the gradual extinction of artistic sensitivity that was the hallmark of nineteenth century tradesmen and schools, the text-book became a monster, symbolising the aridity of its contents.

In his method, Gouin placed tremendous emphasis on layout, (vide illustration on page 140). He required his pupils to work from the verb on the left-hand side of the page to the construction of the whole sentence.

The first illustrated books used in language-teaching were the medieval psalters and vocabularies, which, however, show no systematic purpose in illustration. The pictures were drawn by hand.[193] The Aldine editions of classical authors, which appeared in Venice during the sixteenth century, illustrated important parts of the text with wood blocks, whose style was exactly the same as those used by Comenius, almost a century later. It seems that the first maps to appear in language texts were in this same edition of Caesar. The first consistently and purposefully illustrated text seems to be the Orbis pictus of Comenius, which was really an illustrated vocabulary. Each chapter had at its head a copper engraving, each object illustrated being numbered to link it unmistakeably with the corresponding word in the text.

The nineteenth-century reissues of Comenius adopted contradictory policies about the illustrations. That of Bardeen used the original

Illustration of Puy d'Issolu (Lot et Garonne)

Manutius Edition of Caesar[552]

This drawing was made from Caesar's description. The modern identification is only probable, there being several towns in the area that could fit the description. The town itself is on the hill, the buildings in the foreground are Caesar's seige works, built of wood, brick and willow saplings. The smoking barrels rolling down the hill are filled with tar to set the seige works on fire. Important parts of the picture are each marked with a letter as a reference to the key at the head of the right-hand page.

VXELLODVNVM

LIB . IIX . DE . BELLO . GALL.

pag. 257. & 261.

A VXELLODVNVM, opidum egregie natura loci munitũ, in finibus Cadurcorum, inter Celtas, non longe a prouincia Romanorum.

B Fons, quem Caesar, cunicculis actis, & uenis eius intercisis, auertit.

C Cupae, seuo, pice, scandulisque, completae, & ardentes, ad comburenda Caesariana opera ab opidanis demissae.

D Vallum.

E Plutei.

F Flumen, quod infimam uallẽ diuidebat, & paene totũ montem cingebat, atq; ita imis eius radicibus ferebatur, ut nullam in partem depressis fossis deriuari posset.

G Turris decem tabulatorũ, quae fontis fastigium superabat, ex qua cum tela tormentis iacerentur, ab aquatione opidanos prohibebat. IVCVND.

Cadenac, communi lingua.

LIB . II . DE . BELLO . CIV.

pag. 229.

MASSILIAE descriptio, quae ex tribus fere opidi partibus mari alluitur.

A Massiliae moenia, & turres.

B Turris ex opere latericio tabulatorum sex, ab legionarijs exstructa contra Massiliensium eruptiones.

C Storiae, ex funibus anchorarijs contextae, praepẽdentes contra hostium tela, atque tormenta, quibus tecti milites turrim construebant.

D Summa contabulatio, laterculis, & luto, & centonibus tecta, ne quid ignis hostium nocere posset.

E Musculus, ab ipso Caesare descriptus, a turri lateritia, ad suffodiendum, & diffiriendum, hostium turrem, & murum.

F Mare, alluens fere ex tribus partibus urbem.

G Vallum.

H Plutei.

I Cerui.

K Pinnae. IVCVN

Marsiglia, communi lingua. b

Maps of France and Spain from Aldus Manutius

Commentarii Gaii Juli Caesaris[552]

Copy from the Houghton Library, Harvard

These two maps are printed on a sheet that can be folded out of the book so that they are both visible as one reads. Apart from names of rivers, mountains and a few Roman administrative divisions, the names on the map designate Spanish and Gallic tribes of each region. Towns are shown by a symbol resembling a tower.


ALBION · INSULA BRITANNICA
OCEANUS · SEPTEM
CIMBRI
BATAVI
CANINEFATES
MAGNA GERMANIA
IDUS · VELIOCIS PORTUS
CORDUANI
ADUATICI
GALLIA · BELGICA
GALLIA CELTICA
AQUITANICUS · SINUS
OCCIDENTALIS · OCEANUS
AQUITANIA
PYRENEI MONTES
HISPANIAE · PARS
MEDITERRANEUM M.
GALLIA · NARBONENSIS
ITALIAE PARS
LIGURIA
SUEVI
HELVII
VELLAUNI
TOLOSATES
ARVERNI
ALLOBROGES
SEQUANI
AEDUI
MATRONA
LEXOVII
DELLO CASII
PETRAGORII
BITURIGES
ARMORICI
LAUNODUNI
MASSILIA


AQVITANICVS · SINVS
AQVITANIAE · PARS
TRILEVCI · SCOEVII
NARBONA
PYRENAEI · MONTES
NERIVM · PRO
ASTVRES
TAR
RACO
VENERIS · TEMPLVM
EMPORIAE
LAC
CETANI
BARCINON
RVBRICATVS · P
MAIOR · INS
MINOR · INS
HIS
PA
NIA
SALMANTICA
TARRA
CONEN
SIS
TOLETVM
TABVSVS
OPHIVSA
MARE · BALEARICVM
SCOMBRARIA · PRO
OLYSIPPO
CORDVBA
MALACA
HISPALIS
SACRVM · PROMO
IBERICVM · MARE
HERCVLEVM
OCEANVS · OCCIDENTALIS
AFRICAE · PARS

copper engravings;[912] while the modernised edition published in Prague a few years earlier, substituted water-colours whose content was changed to suit the taste and realities of the nineteenth century.[901] (vide page 21)

In the seventeenth and eighteenth centuries, the ruling emphasis on indirect methods effectively blocked this line of development, until some interesting attempts were made by the Natural Methodists. In Sauveur's Causeries,[872] for example, the illustration has only a general connection with the text. But in a grammar of Blackfoot published about the middle of the nineteenth century, a return is made to the Comenian style by placing the picture actually in the sentence structure in English and giving the Blackfoot word.[911] The illustration from Sadler's English grammar on page 17 is actually a water-colour and is the first of many such schemes for representing prepositional relationships in languages as diverse as German and Greek.

But the illustration was either a tour de force or an incidental: it was not really until the first years of this century that it came into wide use as a teaching aid and not only an ornament. Breul recommended the use of maps and national emblems in language text-books, advice followed quite widely before the First World War.[1004:45] By 1923 illustrations were so taken for granted that it could be remarked that 'the unillustrated method is doomed; and in a few years we shall be as critical of the pictures as we are of the grammar or of the phonetic transcription.'[1037:261]

These early illustrations were detailed etchings in the manner

of ordinary book illustrations of the time: fussiness of detail was a common feature. Line drawings and photographs were not common in the text-book until after the First World War, and even then the tradition of excessive detail lingered. It was not until the thirties that the simple line drawing became standard. This can be traced partly to a linguistic emphasis on unambiguity in association made possible by a clear picture, partly to the use of such drawings in the children's books of the time. The impetus given direct methods and comic strips during the Second World War produced courses based on a series of pictures with texts attached, often accompanied by recordings.

In the history of the language text-book, we can see a reflection of the history of language-teaching, its changes of emphasis and method. The number of texts required and their content is especially revealing. During the classical, medieval and Renaissance periods, one usually had recourse to a multiplicity of books; until the twentieth century one book usually sufficed. But the modern range of text-books shows the confusion of the methods in use, ranging from formal grammar to informal dialogue.

The most striking characteristic of the modern text is its short publishing life. The great Renaissance grammars were still being published in 1700; but as the old was successfully challenged, and the new not given time to take root, the life of a modern text is not much more than twenty years.

11.3 Auxiliaries to Book and Teacher

The book is intended for use of the individual in the classroom, but for efficient class handling teachers often need to focus the

attention of everybody on one point in the room. This can be attained by the use of blackboards, wallcharts or flashcards.

The blackboard is such a ubiquitous feature of the classroom that very few people have seen fit to do more than just mention it. We can not even argue from silence that it did not exist at a given time. It seems that something of the sort existed during the third century A.D., but details are quite vague.[123:369] Children in medieval monasteries learned their letters by watching them traced on large wallcharts.[12:36] There are likewise hints that something of the sort existed during the Renaissance, but details are again quite vague. For the rest, we have to rely on articles and quotations that take the blackboard for granted.

All we can comfortably say is that, by the end of the seventeenth century, blackboards were in common use. Basedow speaks of cartooning on the board to teach Phaedrus: de Bigault-d'Harcourt, professor at the Collège militaire royal de France in 1819, recommends that pupils should take down teaching material from the blackboard.[704:187] It is not even known when coloured chalk came into use, nor when the easel blackboard went out of fashion and blackboards were fixed to the wall.

Blackboards, though very flexible in their possibilities, proved dirty in actual use. This, coupled with the poor handwriting and drawing of many teachers, was one factor introducing in the flannelgraph from the primary classroom. This is a piece of flannel or another type of rough material hung or mounted on a frame. Cutouts with a flannel or sandpaper backing will then stick to it. It had the advantage of speed and legibility, even if some flexibility is lost. There were also attempts to replace this with a polythene sheet

to which smooth-backed figures will stick by air pressure. The dust in the ordinary classroom atmosphere made this very difficult to use effectively.

Before the twentieth century, there was very little discussion of the blackboard as a pictorial medium. Certain of the early writers on the Direct Method suggested that teachers should be able to draw, but the most exhaustive treatment of blackboard technique is that of Riégel which appeared in 1961. He codifies existing practice, drawing indifferently from primary school and secondary school techniques. The greatest advantage of a blackboard sketch is that it can be easily changed; indeed, it is the most adaptable of any visual aid yet invented. As long as a code of representation is agreed on between teacher and class, no great artistic talent is demanded from the teacher: for instance a stick figure wearing a school cap is a boy, one with plaits and a skirt, a girl. To be effective, a sketch should be large, quickly drawn, easily recognisable, and, if possible, amusing.[122:260]

Figures for the flannel board could be more detailed because they did not have to be created in front of the class. This also allowed for careful planning of possible layout and sequences of use.

Wallcharts were found during the Renaissance[620:30] and the Middle Ages. Coloured wallcharts were first mentioned by the Oratorians, a French teaching order of priests, in the early seventeenth century,[59:177] but their example was not followed by the profession at large. They were re-introduced by the Natural and Direct Methodists, becoming more important as time went on. The advent of

four-colour printing brought the price down, while increasing their sophistication and effectiveness. Some teachers, again copying the techniques of the primary classroom, combined them with cardboard cutouts in order to make them less static as visual aids.[1338]

By the middle of the First World War, flashcards were in use to teach various aspects of language.[1014] They were as versatile in their early, as in their later, uses. As well as giving practice in matching word and picture, even at this early stage they were used to drill phonetics, vocabulary and grammar. For some time, it was left to individual teachers to produce them, but after the Second World War, publishers entered the field, marketing sets of flashcards independently of established courses. They were also part of the resources of the complicated courses that proliferated in the twenty years after the war. Their advantage was flexibility. Whereas with blackboards and wallcharts, it is difficult to remove the support to memory and still keep it conveniently in reserve, flashcards can be shown to pupils, and, if necessary, shown again if the pupil shows that he needs the support. They do not have to be remade, like a blackboard picture that has been rubbed off. Flashcards lend themselves to extempore games and to adaptations of children's card games as well. Their versatility was limited only by the teacher's resourcefulness. In the next chapter we shall examine the qualities required of him.

CHAPTER 12

Human Media

12.1 The Professional Teacher

12.1.1 Personal Qualities
12.1.2 Teaching Skills
12.1.3 Teachers' Language Skills

12.2 Assistance in the Classroom

12.2.1 Assistance from the Pupils
12.2.2 Help From Outside the Classroom

> A student can become proficient only by degrees. Therefore, a student needs someone to guide him, admonish him and correct him.
>
> 1648 (Comenius) 97:101

An idea finds expression only through men, an art through practitioners. Hence in language-teaching, the human factor is essential, for teachers have shaped the application of ideas, conceived new ones and rejected old. For our purposes, those who have taught languages fall into two groups: the professional teacher and those he called on to assist him in the classroom.

Though it has long been the dream of language learners to do without a teacher and substitute self-teaching aids for him, books and machines often had the opposite effect. In freeing teachers from much of the routine work in teaching, they enabled him to concentrate on the more delicate aspects of the subject. Thus, teachers had to be better qualified in order to stand the competition from aids and put them to best use. What happened with books during the early Renaissance was repeated with machines during the twentieth. So, paradoxically, while the teacher was being replaced in drill aspects of his subject, he was made to call on much more sophisticated skills to deal with those students who were prepared to go beyond what the aids could give them.

Though the first grammarians were such because they wished to teach languages, language teachers before the eighteenth century were primarily scholars in language and literature. The decline of the discipline of classics and the increase of the numbers of children being educated occasioned more emphasis on the narrowly

professional qualities of a teacher, and the scholarly qualities considered necessary for a teacher declined in importance until it was generally considered that anybody could teach anything. The situation described in the first chapters of Evelyn Waugh's Decline and Fall at the school of Llanaba, though exaggerated for the purposes of satire, is not so far from the truth as it existed in the schools of the time. After the nineteen-forties, the necessity of specialisation slowly gained acceptance, but its full application was subject to questions of teacher supply and demand.

12.1 The Professional Teacher

Few societies have taken the teacher seriously enough to ask more from him than the ability to talk, walk and punish. But they have accorded education itself sufficient importance to regulate it either through religious or secular agencies. The qualities necessary to a teacher can be grouped under three heads: personal gifts of probity, kindness and firmness; skill in teaching, and a good knowledge of his subject. Unfortunately for the reputation of the profession, there has never been an age when all three have consistently appeared together.

As far as the West was concerned, language-teaching began with the grammarians of Greece. At first, their interest in teaching was subordinated to the needs of philosophical research; then it became their main preoccupation; finally education was organised by the state.

In Rome, the first reactions of the state were hostile: Greek rhetoric was seen as an influence that went counter to the traditional

values of Rome. On two occasions, in 161 and 92 B.C., schools of rhetoric were forcibly closed.[309] But within five years each decree became a dead letter. The period between the early Empire and the fall of the West is marked by increasing interest in education on the part of the state. As its political importance became more obvious to the rulers of Rome, the state gradually regularised administration of education. Near the end of the first century A.D., Vespasian endowed a chair of Greek and Roman rhetoric in Rome, and then founded imperial chairs in other major cities of Italy. Antonius Pius extended the system all over Europe, and by the time of Diocletian, teachers had a salary scale based on a promotion system.[16:60] Constantine granted teachers and doctors immunity from taxes and military service, a recognition few other societies have accorded.

With the crumbling of the Empire, the Christian church took over the custody of learning. To the medieval mind this was not unjustified: 'Go and teach all nations' had been Christ's mandate, and along with the Gospel, missionaries spread classical learning. The teaching body was made up of clerics, and the best of them, Bede, Alcuin, John of Salisbury, for instance, rank extremely high in the general history of education.

The sudden influx of Byzantine scholars during the fiteenth century upset the clerical monopoly of teaching in the West. But the religious tensions engendered by the Reformation ensured that the churches retained control of education. They issued licences and certificates to teachers until the mid-nineteenth century. In certain places this continued right up to the early years of the twentieth

century. The state did not enter the educational field until the nineteenth century; in most countries it gained control over teacher certification and placement.

12.1.1 Personal Qualities

In Rome the first language teachers were Greek slaves and freedmen, a group with a questionable reputation: 'Your empty-bellied little Greek will try his hand at anything: elementary or senior teaching, geometry, painting, massage, augury, rope-dancing, medicine, magic,' as Juvenal remarked in his third satire. Part of the bad reputation of the profession was undoubtedly due to its fondness for punishment, a constant in all Roman references to teaching.

Quintillian, taking his cue from the founders of Greek rhetoric, saw the teacher as the epitome of the orator: 'An upright man, skilled in speaking.' In both the teacher and the private tutor he demanded a balanced personality, teaching skill and a cultivation of spirit quite out of the ordinary. Quintillian himself was probably guided by the group to which he himself belonged, the select few who were chosen as tutors to the imperial house. From contemporary literature, we might suspect that it was rare to find in the ordinary schools teachers who came up to his requirements.

As teaching became a function of the imperial civil service, Quintillian's ideas had, in theory at least, wide currency. The Christian principle of charity and brotherly love also found echoes in the works of Quintillian, and with the growing interest in education in the Christian church, his ideas received the homage of plagiarism,

especially from St Jerome and St Augustine. But the passing of the classical standards of rhetoric heralded a long decline in the language-teaching.

Despite the great teachers of the medieval schools and monasteries, there is a murky current of cruelty and ignorance which filters through in dialogues and satirical verse. This brought down the wrath of the fifteenth-century humanists, and, coupled with the notorious corruption of many monasteries, resulted in renewed emphasis on the moral qualities necessary in a teacher.

The religious upheavals of the sixteenth century caused a denominational dimension to be added to the purely ethical one: Bishops who indulged in the favourite Renaissance form of philanthropy, founding schools, produced some delightful sets of requirements, like the following extract from the statutes of Chigwell school:

> Item. I constitute and appoint that the Latin schoolmaster be a graduate of one of the Universities not under seven and twenty years of Age, a man skilful in the Greek and Latin tongues, neither a Papist nor a Puritan, of a grave Behaviour, of a sober and honest Conversation, no Tipler or Haunter of Alehouses, no Puffer of Tobacco; and above all that he be apt to teach and severe in his Government.
>
> 1556? (Bishop Harsnet) in Aldrey

Because, as yet, living languages were not in the school curriculum, such requirements did not obtain for modern language teachers, who were, in many cases, refugees from persecution.

During the next two centuries religious qualifications for the teaching profession became less important, but the ethical ones remained. In some societies, this came to mean that the teacher was

denied many of the pleasures and much of the freedom others allowed themselves; but in general a teacher was expected to conform to the standards of morality normal in his society.

12.1.2 Teaching Skills

It must be emphasised that, until the late nineteenth century, teaching was hardly a professional business: teacher training was almost unheard of and educated people who found their way into teaching felt their own way in the classroom.

Until the end of the Renaissance, it was considered that any educated man was capable of teaching. Teaching ability was an honoured part of scholarship, passing on knowledge to others being considered an essential duty of scholars. The last of the great Renaissance teachers in this tradition was Comenius, but he had had some sort of teacher training in the Moravian training college of Alsted. He sums up his specifications for a teacher in three sentences from the Didactica analytica:

> XVII. A teacher should be competent to teach. (a skilful teacher)
> XVIII. A teacher should be skilful in teaching. (a capable teacher)
> XIX. A teacher should be zealous in teaching. (one to whom indolence and distaste are unknown)
>
> 1648 (Comenius) 90:103

Absorbing interest in both subject and pupil are the two most important teaching qualities Comenius demands. Scholastic competence does not loom large in his thought, as it was still unusual to find an incompetent scholar in the classroom. Yet, in spite of the fulminations of his predecessors about inhuman teachers, the profession as a whole was still not concerned about their pupils as people.

The invention of the Grammar-Translation method deeply affected professional standards. Those with no teaching skill found their way eased by the control the method exercised over pupil activity: it required little ingenuity to devise assignments as they were laid down syllable by syllable in the book. Thus, despite the impressive quality of many teachers, the profession became a refuge for the incompetent, a situation which lasted well into the twentieth century.

The Natural and Direct Methods publicised the absurdity of this situation, stressing the qualities required of an ideal teacher. Quintillian's vision of the teacher was once more rediscovered, but the twentieth-century world shortage of qualified teachers prevented its effective application.

Twentieth-century theorists and policy-makers focussed attention on the necessity for training teachers, but in this, as in other aspects of education, little unanimity was evident. The training through which most teachers who held certificates passed consisted of a university degree concentrating on the literature and history of the language, followed by a short course in education. While this was not condemned outright, it was felt that a teacher's training should be biassed more towards the language side of the discipline and that he should have some grasp of linguistics. From the nineteen-forties until the nineteen-sixties, there was virtual unanimity over what linguistics was. But owing to conflicting theories held by linguists all over the world, this was called into question.[1327] However, this did not prevent the structural school of linguists from convincing a large part of the language-teaching profession that every productive

idea flowed from linguistics.[1223] Outside the ranks of linguists, this misconception produced another: that linguistics were concerned solely with language-teaching.

Serious deficiencies in competence of those detailed to teach languages caused other suggestions to be put forward. Many countries, e.g. Great Britain (1944), demanded that their teachers should take series of in-service courses or spend some time abroad. As a stop-gap measure, general teachers who were saddled with language classes were supported by radio and television programmes and itinerant specialists. But few countries were willing to thin out the talent available in the classroom by training specialists, or by assigning the specialists they had to the one subject they were trained to teach.

In a very large number of countries, teacher training devolved upon the universities, in some others, training colleges handled it, in others still, teachers were trained on the job. Indeed, it is the rare country that does not show all three of these patterns at some time in the history of its educational system. State training colleges date back to the late nineteenth century in Europe, to the beginning of this one in America. Retraining of language teachers was first undertaken in United States by Lambert Sauveur in the 1870's. He instituted a series of summer schools at which teachers were taught to handle the Natural Method. Certain widely successful language methods were accompanied by special training courses in the nineteen-sixties. But the difficulty arose that these courses taught teachers to handle only one method and neglected teaching them how to adapt in the classroom, an ability essential to all teachers.

One of the earliest attempts to certificate teachers by examination was the French agrégation established in 1810. This is still as much a test of scholarship as of teaching ability, and attempts to assure the necessary balance between the two. Before this, very little formal teacher training was undertaken. J.H. Alsted founded a training college in Moravia in the late sixteenth century.[49:170] But as no other training colleges seem to have existed, the influence of this experiment was very limited.

12.1.3 Teachers' Language Skills

From the beginning of language-teaching until almost this century, it was considered that learning a subject was equivalent to learning how to teach it. With the institution of degrees by the universities of the Middle Ages, the granting of higher degrees of Master and Doctor conferred the privilege and obligation of teaching, and this attitude remained until the nineteenth century. During the last part of the century, as training in pedagogy became more common, the teacher was expected to be able to go into any classroom and pick up knowledge of his subjects as he taught his pupils. In languages this meant the employment of teachers who could not really speak the language they taught. The swing to oral-aural methodology in the twentieth-century schools produced a generation of teachers who had at least a limited command of the language they taught, and many countries demanded that their language specialists should have studied in the appropriate country. Indeed, speaking ability had been taken for granted in the universities for some time.

One of the most controverted questions in language-teaching is

the use of native speakers as teachers. In Rome, the first teachers of Greek were Greeks, but their social position had an adverse effect on their status. The native teacher was later a Renaissance commonplace: the exodus of scholars from Constantinople flooded the school systems of the West with Greeks, who made an excellent name for themselves as both scholars and teachers. The Normal courts of southern Italy had already employed some Greek teachers during the Middle Ages, but not to any great extent.[177] Religious persecutions occasioned by the Reformation caused wholesale migrations: many educated men found employment teaching their own language in their new country. Several of these teachers, like Claude de Sainliens and John Florio for instance, became famous.

Yet most of these men perpetuated the amateur tradition in teaching. As an early nineteenth-century French teacher put it: 'Teaching French is become the profession of Foreigners of all sorts, who know not how to shift for a living and often have no qualification at all.'[747:vii] This complaint is echoed with more detail and bitterness by Lichtenberger in 1898, who claims that, due to the glut of jobless foreigners on the English labour market, no headmaster was ever short of incompetent French teachers.[896:30] Those who know the 'Public School stories' will be familiar with the French master, a figure characterised by his defective English, slow wits and quick temper.

Properly qualified teachers did not escape censure either. Lichtenberger condemned the foreign teacher outright, claiming that a person who had had to go through the same difficulties as his

pupils was more efficient as a teacher.[896:30] Withers voiced a similar complaint in 1950:

> The more fanatic 'oral-oral' practitioners are mainly the native-born, German, Spanish, etc. in our schools, whose language departments they have in many places practically taken over, and American-born instructors who have studied for comparatively long periods in a single foreign country.
>
> 1950 (Withers) 1177:475

This extreme opinion remained,[199:224] but the orthodox idea seemed to be that a native speaker was allowable, provided that he was a trained teacher and spoke the language of his pupils quite fluently. Of all the opinions on the teacher, this has been the most hotly argued, especially, as there was no clear indication from language classrooms that either type was superior.

12.2 Assistance in the Classroom

In one of his more cynical moods, G.B. Shaw observed that the most efficient way of learning a subject was to teach it. While, by practical observation, teachers have educated themselves, they have also applied it to the teaching of others. Thus there are few teachers who have not asked pupils to help them in the day-to-day running of the classroom, including some of the less skilled aspects of teaching. Help has also been asked from people outside the classroom.

12.2.1 Assistance from Pupils

Comenius bluntly stated the principle of pupil help: 'Every pupil should acquire the habit of acting as a teacher.'[90:193] But he was merely stating what had been implicit in Renaissance practice. At its

worst, the Renaissance use of pupils as assistants in class was crude and inhuman. Emphasis on speaking Latin, while the main methods used rested on texts, demanded efficient policing of the class. Certain pupils, termed asini (asses), were designated to report on those who spoke the vernacular in the classroom. In his colloquies, Brinsley has a vivid picture of a pupils' quarrel over this custom:

> a. Who hath the note for speaking English? b. I. a. Whom have you noted? c. Servatius. a. Have you noted me? c. Yea. b. For what cause? c. Because you have spoken English. b. To whom have I spoken. c. To me. a. To the most notable lier?...
>
> 1617 (Brinsley) 580:19

The quarrel continues for the next two pages. In general these asini were the weaker pupils who passed on this unwelcome and degrading task to those they 'noted' the most often. Ascham and Brinsley urged its abolition, noting the effect on the popularity of the stool-pigeons and pointing out the conflict between the attention needed to identify culprits and concentration on schoolwork.[595:219]

In Jesuit schools of the time, their place was taken by the decuriones, for whom the post was a recognition of work well done. It entailed a fair amount of responsibility:

> The decurio has an important role. He shares the tasks of supervision with the master, and replaces him in one part of the teaching. This function explains why a teacher could teach a class of 200 or 300 pupils without too much difficulty and fatigue.
>
> (Tremblay) 195:35

These boys gained their status from the importance of the principle of aemulatio. The immense classes of the Jesuit schools were divided into teams of ten, each headed by a decurio who was responsible for

the good performance of his section. The element of competition inherent in the Jesuit scheme of teaching was heightened by team contests in all departments of classroom life: the amount of correct work handed in, the soundness of knowledge of the subject, and the tone of each section were the responsibility of the decurio. Through the reputation of his team, each boy realised his own strengths and shortcomings. Clenardus used a similar approach in his own school at Braga.[512:302] The system survives in the house system of schools in the English tradition. But who invented it is an open question.

There is an extension of this approach is a more sophisticated modern scheme evolved to deal with large groups of immigrants. The teacher trains a small group of more receptive pupils in both the matter and the way of imparting it. These go on to handling groups of their fellows, while the teacher goes round the classrooms, checking on the teaching and the progress of the classes.[1200] A similar scheme, known as the 'Madras snowball', was used in teacher training in India.[1310a] The first batch of trainees trained subsequent batches, the number of teachers trained increasing by a geometric progression.

Apart from organised schemes of these types, it has always been recognised that being able to impart knowledge enhances both understanding and retention.[90:193] One cardinal feature of the modern FLES programme of the United States is the role of learners in drilling their classmates. For, in many cases, the class teacher is as ignorant as his pupils, he learns along with them.

12.2.2 Help from Outside the Classroom

Other help came to the teacher from outside his class of learners. The American ASTP popularised the 'informant', a native speaker who acted as drillmaster in the classroom, and whose function was not teaching, but making sure that each step in a previously laid-out course was reached and absorbed.[1133:2] They were not trained teachers: indeed there are reports of school children filling this function in some of the lesser-known languages. The concept was a development of an old technique in scholarly analysis of unwritten languages. It was perfected by the American anthropologist Boas, and the linguist, Bloomfield, for the recording and analysis of Amerindian languages languages during the nineteen-twenties and thirties.

Long before this, the principle had been applied in Rome by the employment of paedagogi, educated slaves who were charged with the formal education of the children of the Roman nobility. As the name implies, they were originally Greeks, and Greek coaching was their most important duty. But when Latin-speaking slaves of the same level of education gradually took over later in the Republic, their duties did not change very much. During the Golden and Silver Ages, they escorted their charges to school, carrying their books and protecting them against the dangers of the early morning Roman street. In school, they often sat behind the boys to ensure that the teacher was able to carry on the lesson without interruption. Their duties included home tutoring. The importance of this institution can be gauged from the fact that the father of the poet, Horace, who could not afford the luxtury of such a slave, performed all these three functions for him, earning an affectionate tribute. (Satires I.vi.71-75)

Rabelais's account of the education of Pantagruel would lead us to believe that in rich families this same custom was followed during the Renaissance,[543:20] but the rousing accounts of indiscipline in the classroom from the colloquia and vulgaria of the period show that the paedagogi were not common. The most enterprising use of help in the classroom was that of Clenardus who used his three negro slaves. He spoke only Latin to them, and in his school they acted as demonstrators and drill-masters.[512:303]

It has never been forgotten that language exists in an environment, as do all facets of human activity, including teaching. Our next concern is the role of environment in language-teaching.

CHAPTER 13

Environmental Means

> Hit shall be expedient that a noble mannes sonne, in his infancie, have with him continually onely suche as may accustome him by little & little to speak pure and elegant latine.
>
> 1531 (Elyot) 484:35

As the primary function of language is communication, the environment in which it is used can be a most important means of transmission. As the best schools aim at being a microcosm of society, teaching a language by using it as a means of communication with the pupil is an ancient method indeed. For this reason, language learners have always aimed at spending some time living in a society in which their second language is spoken. This is probably the most ancient method of language-learning, it being the only method possible of learning living languages until the first grammars started appearing in the fifteenth century.

13.1 Foreign Languages in School

Using foreign languages as vehicles of instruction is not the revolutionary means many moderns would like to think, dating at least from the seventh and the eighth centuries in Western Europe. By this time it is probable that the Romance vernaculars were different enough from Latin to make it a foreign language and, anyway, Latin had been taught in Ireland from the fifth century. For modern languages, the principle is first recorded during the Renaissance, but the argument from silence one is tempted to use about preceding centuries is inconclusive as we know so little of what went on. In school, the use of foreign languages as teaching media falls into two divisions, the use of the language to teach itself, and the use of the language in other classes.

13.1.1 Running the Language Lesson in the Foreign Language

One of the hottest debates which regard in modern foreign language-teaching concerns the use of the language itself as a teaching vehicle. As far as the twentieth century is concerned, the idea goes back to the Natural Method. Given the importance of behavioural ideas in language-teaching this century, excluding the mother tongue from the language classroom has received much support, it being felt that this measure would preclude interference.

E.B. de Sauzé's Cleveland Plan is typical of early twentieth-century experimentation. In his experience, his results justified the experiment: 'Very early in our experiment we found that classes in which the foreign language was used exclusively as a medium of instruction were showing appreciably better results than others in which English was used for part of the time.'[1158:18] Likewise, in the FLES system, which owes a lot to de Sauzé, the mother tongue was excluded as much as possible from the classroom. There were extreme schools of thought, for instance the CREDIF that insisted that the mother tongue had no place in the language classroom.[1311:435]

Two hundred years of formal methodology between the Renaissance and our time have made us forget that it was not until about the middle of the eighteenth century that the possibility of using the mother tongue extensively even occurred to language teachers. Most grammatical scholarship existed in Latin, until Port-Royal insisted on using French as a medium of instruction. Learning grammar rules in Latin had been considered a desirable way of exercising the language. A few tried to apply the technique to modern languages,

one such being de Lévizac: 'So it is from a grammar written in French that one must study the principles of that language.'[761:vii]

Opposition had been growing to the system since the end of the fifteenth century. Several Renaissance authorities, including Erasmus, allowed explanation of Grammar rules in the vernacular if absolutely necessary, but the comment of Comenius leaves us in no doubt that during the seventeenth century it was the usual custom to conduct Latin classes in Latin: 'The first sin of modern methods is that children are ordered to learn an unknown language, Latin, in the abstract, without previous properly formed knowledge of things.'[613:I:72] As late as the end of the eighteenth century, isolated schools were still teaching Latin and Greek through Latin. Latin was also the vehicle for modern languages in classrooms where they were not taught by direct methods. This custom went out of use earlier, but text-books in Latin were still being published near the end of the eighteenth century.

As Latin was a language of communication and not merely of scholarship during the Middle Ages, no incongruity was seen in teaching in Latin. This custom persisted in many places during the Renaissance. But, owing to the importance of good style, several teachers, among them Ascham, considered that speaking Latin in the classroom was to be avoided, as it perpetuated standards against which Renaissance scholars reacted with such vehemence. The quarrel continued during the eighteenth century, Rollin taking up a moderate position:

> It seems to me that, in this matter, there are two extreme positions that are equally noxious. One is to exclude all other languages besides Latin from the classroom; the other, to abandon entirely efforts to make them speak the language.
>
> 1740 (Rollin) 678:198

Since stylistic problems in living languages were not felt to the same extent, this same division of opinion did not exist, at least until the end of the nineteenth century.

The reforms in language-teaching that took place at the time threw into relief the difference between the situation of classical and modern languages. For various reasons, some merely camouflage for the teachers' inability to speak modern languages, the move towards using them as instructional media was bitterly opposed. The main justification brought forward by the reformers was that language was made to be spoken:[1010:75] other spoke of creating a foreign environment in which pupils would see their new language in its proper perspective. Both justifications remained current through the nineteen-sixties. Yet the vexed question remained: was it necessary to exclude the mother tongue from the classroom, or was it even desirable? In the ansers to this question, there was no consensus.

13.1.2 Other Subjects in Foreign Languages

Twentieth-century teacher tried to make a virtue out of what was a necessity during the Middle Ages: teaching subjects in a foreign language or out of foreign language text-books. This scheme operated in Roman Catholic seminaries until well into this century, Latin texts being used for philosophy, theology and canon law. This is also part of the conditions of life for the graduate student in a foreign university.

Gouin saw teaching other subjects by cycle methods as an extension of his technique: 'Why should not the lesson on physics or history be employed as the theme of a lesson in German or French?'[925:34

The passage in which this sentence occurs does not make it clear whether the main object was to teach languages or these other specialised subjects. In the hundred years preceding Gouin, there were isolated attempts to set up foreign language medium schools in Europe: the Französische Gymnasium of Berlin was one of the important schools of the nineteenth century. Similar experiments were carried out during the eighteenth century by Basedow, who founded the Philanthropinum and Pestalozzi, to whom modern kindergartens owe many of their methods.

In bilingual countries, this means of teaching the second language is more to hand. The types of school possible range from unilingual schools in which all the instruction is given in the second language to the various types of bilingual school.

In 1959 the Soviet Union instituted foreign language schools along the lines of the Französische Gymnasium. By 1963 there were 32 of them, most of them in European Russia. Besides devoting almost double the amount of time to the foreign language as the schools in the ordinary system, they taught the whole curriculum in the language of the school. Pupils and teachers were carefully selected and the pupil--teacher ratio was ten or twelve pupils to one. Russian was used where necessary in the first three years, but from the fourth on, it was excluded. Each school was left free to develop its own methodology; hence methods ranged, even in Moscow, from that based on an approach including both reading and speech, to those which depend on the exclusion of the written word. Within the limits imposed by the necessity to teach the Soviet view of things, the cultural atmosphere of the schools was modelled on the foreign culture, the teachers, in

many places speaking the foreign language at all times within the school.[98:122-3]

The above schools should be distinguished from the bilingual schools which catered to Russia's many ethnic minorities in which both Russian and the local language were languages of instruction.[98:73-79] Such schools are common wherever two languages are spoken in the community. They fell into three groups. The most comprehensive give all their teaching in both languages; others divided the curriculum up between the languages; the third type gave only what is of particular interest to each culture in its own language. An example of the possibilities is found in the Collège militaire royal de S.-Jean, a bilingual military university near Montréal. There, although most of the teaching was given in the mother tongue of the student, the college itself was run in English and French, alternating by fortnights. By an ingenious system of incentives and rewards, the necessity for skill in both languages was impressed on the young officers who attend.[1342:31]

Unfortunately, it is only during the last hundred or so years that practices such as these have been documented, but bilingual schools have existed for many years in Belgium, Alsace-Lorraine, and Eastern Europe.

In officially unilingual countries with large populations who speak another language, the school has played an important role as an instrument of linguistic suppression. For example, in the Roman Empire and the United States, languages were forcibly suppressed by schools where the very existence of any means of expression, other

than that recognised by law was ignored. It must be emphasised that the loss of the minority language was considered as desirable and was actively sought after by the authorities, and in many cases, by the minority group who saw their own language as a block to their advancement.[1341:45] Likewise, a conquering power which regards foreign territory as its own will try to impose its own language through the schools. In 1870 and 1918, for instance, Alsace-Lorraine was ceded to Prussia and France respectively, and the language of the schools changed accordingly. The aim is not the creation of bilinguals, but a forcible shift in language loyalty.

13.2 Learning Languages Outside School

As language exists for purposes other than use in school, language-learning can take place in the home, or in society at large.

13.2.1 The Home

Through force of circumstances, the home is often the first place in which a child meets two or more languages. This is especially true when the parents belong to two different language groups, a situation inevitable where two cultures are in contact. Here, the bilingual character of the society is an extension of the home, and the child grows up in close contact with both his parents' languages, a not unusual situation in the modern world. In addition, even though the parents might share the same mother tongue, the predominance of a foreign language in cultured society has often dictated its use in the home. This was the case with Greek in Ancient Rome and with Latin during the Middle Ages. During the Renaissance, Latin slowly became restricted to the world of churchmen and scholars, and French, which

had been gaining importance since the late Middle Ages became one of the languages of European society. The other was Italian, which, as it occupied the same territory as Latin once had, was made the central language of art and culture.

English and French held this position in many under-developed countries during the mid-twentieth century. As the colonial powers gradually left their colonies to their own devices, the former colonial languages became languages of commerce and government. One peculiar example of this is Pidgin English, which, though spoken by few as a mother tongue, is the medium of trade and administration in Melanesia.

The governess or private tutor has become part of the folklore of western society. Yet, the first of the type were slaves: in the great slave-markets of Delos, an educated Greek could fetch as much as ten work slaves. By reading between the lines in the Plautine comedies, one can infer that such tutors were already common in the second century B.C., there being no question that they were the rule among the Roman aristocracy during the Golden and Silver Ages. From that day to this, foreign-born tutors pop in and out of the literature, especially in noble families for whom the knowledge of a foreign language was considered necessary. Thus, as part of his scheme of reforging the links between East and West, Charlemagne engaged a Greek tutor for his sister, who was to marry the Emperor of Byzantium. And during the nineteenth century, foreign tutors were especially common in the rich European middle class.[1076a:3]

The French linguist, M. Grammont, laid it down that, for effective

language-learning, every person in close contact with a child should speak only one language, thus localising its use and avoiding a confusing choice the child would have to make between languages when talking to those in his immediate circle. This idea, la formule Grammont, was followed by Werner Leopold in the education of his daughter, Hildegarde. The idea first appeared, it seems, during the Renaissance, as an implication of the use of the Latin-speaking tutor (Montaigne Essais I:xxv). The idea was stated again during the seventeenth century: In England, Alberic Gentili taught his son, Robert, French, English and Latin by having members of his family talk to the boy exclusively in the language of their choice.[736:I:421] It seems that this was the first time the practice was erected into a principle, though Roman children had undoubtedly learned Greek from unilingual slaves in this manner.

13.2.2 Language Learning in Society

The aspect of language that most strikes the ordinary person is its relevance as a social tool. Hence, many have believed that the most efficacious way of learning it is by using it in real situations. It is pointed out that one important reason for the profound knowledge of Latin that existed once was due to its use as a language of scholarship and communication in the church and in secular society. We have already seen that French was the language of polite society from the sixteenth century until the nineteenth; likewise, for a short period during the Middle Ages, Provençal was the language of artistic society in Southern Romance Europe.

Besides these social developments there were others peculiar to the scholastic world. Latin was a required language in school until

The mid-seventeenth century most school statutes contained a clause like the following: 'Games will be allowed for relaxation, and for the purpose of extended practice of Latin.'[in 81:61] This arrangement spread to modern languages during the eighteenth century, and has become a feature of immersion courses during which the pupils live in the school. Speaking Latin at meals survived in the European universities as late as the seventeenth century, and some universities were still accepting Latin theses at the beginning of this. Owing to the important position of Latin in the Roman Catholic Church, the Roman universities (i.e. those of the Vatican) still require theses in Latin.

Informal arrangements between pupils to use foreign languages have always been encouraged. In his instructions to the young prince of Bohemia, Piccolomini (later Pope Pius II) wrote: 'You should be surrounded by truthful boys.... Some of these should speak Hungarian, some Czech, some your own language, and all Latin in turn. Thus, without effort and in playing you will learn all these languages.'[431:79]

These arrangements still exist, but since the nineteenth century they have been supplemented by the club, which has become a normal part of undergraduate life and is not unknown in secondary schools. In the schools they date from the eighteen-nineties.[963a:46] In his memoirs a British diplomat of the turn of the century describes the workings of a businessmen's club that flourished in Leipsig in the 1870's: 'For an hour and a half the members of the club had to talk English or French as the case may be under a penalty of a fine of one thaler for every lapse into their native German.'[74:171] Such rigour is rare among modern clubs, but many cultural organisations

that developed during the twentieth century, for instance, the Alliance française and the Goethe Society, usually require their members to speak the language of the society they are interested in. During the Renaissance and the two centuries immediately following, there were several suggestions of a city in which only Latin would be spoken: 'This author was right to urge the King of France to found a city in which children would learn Latin by conversation only.'[736:I:425]

Through fear of contaminating the fine Latin style they were aiming at, many Renaissance teachers rose up against forcing pupils to speak Latin outside class. Opposition to the idea came as early as Ascham and was debated by Brinsley, who saw no harm in it. But criticism of the practice mounted during the seventeenth century, the arguments for it carrying less and less weight: 'Objection. Those who chat in Latin, corrupt the language. Reply. Practical use dominates in the arts, and there does not exist a discipline in which one does not make mistakes at the learning stage.'[717:774] Yet in spite of this attitude, the eighteenth century was the heyday of extempore oral composition of Latin and Greek verse.

Travel has always been the most widely recommended method of adding a polish to linguistic knowledge. The custom spans two thousand years from the great schools of Athens, which received Roman boys on the threshold of a public career, to the modern graduate student who very often studies in a foreign language university. This reached its peak during the Middle Ages when the universities of Oxford, Cambridge and Paris were truly international societies, with all the teaching in Latin. The ancient classical university

[illegible] was separated from university study and the Grand Tour became the crown of a young man's education, until the higher cost of travel and the savage wars of this century made it almost impossible to continue the idea.

There were some reservations: Sweet remarked that, before one goes to live in a foreign country, one should know enough of the language to benefit by it.[936:76] Many people, conscious that it is possible to remain isolated in a foreign society, suggested various ways of integrating. Going to divine service in another language was a favourite Renaissance way of exercising comprehension skills at least. In any case, church-going was a favourite amusement owing to the histrionics indulged in by the preacher. Religious authorities were, of course, inclined to regard this as an abuse. Theatre-going was also regarded as a most important means of practising the second language, some adding to this pleasure others not so desirable: 'There are two ways of learning French commonly recommended: take a mistress and go to the comedy.'[in 2[illegible]] This remark was passed to an acquaintance by John Adams, one of the first American ambassadors to France.

13.2.3 Letter-Writing

During the nineteenth century, as a result of the great improvement in international postal services, language learners began writing to penfriends in foreign countries. Cultural organisations, such as the Alliance française seized on this method of promoting cultural exchanges, providing a service whereby foreigners were put in touch with nationals of their own interests. Despite the wars which

occurred regularly during the twentieth century, the practice became very popular. Often such exchanges worked to the mutual benefit of both correspondents, each writing in the language of the other. Even the classical languages shared in this development: 'In the first year the teachers in fifty-five British schools sent us the names of more than six hundred pupils who wished to write letters in Latin to foreign pupils.'[1238:26] This exchange service was instituted in the nineteen-fifties by the Society for Latin as a Living Language.

Though for the previous two thousand years, correspondence had been carried on between members of the scholarly confraternity in Latin, in its modern form the idea does not go back further than the last years of the nineteenth century: 'Recently, a new teaching resource, recommended very strongly by the Review of Reviews, for instance, has been publicised, foreign penfriends.'[935:342]

Nothing is said about correspondence in modern languages before this time, but epistolatory style was a fairly important part of all Latin composition. During the Middle Ages and Renaissance, it was taught by techniques of imitation already discussed.(S[illegible]) Whether any of the letters written were actually sent is another matter. For a short period during the fourteenth and fifteenth centuries, the art of letter-writing was a separate discipline, the Ars dictaminis. This creation of the law faculties of Italy rose out of the necessity of drafting documents clear and precise enough for legal purposes. It was, of course, a lucrative business, being made even more so by several unscrupulous lawyers who made sure that legal documents were as incomprehensible to the layman as possible'. It

became immensely popular, contributing greatly to the decline of scholarship that immediately preceded the Renaissance.

Having traced the ideas in practice, it is now to our purpose to examine their origins.

PART VI

WHERE HAVE THE IDEAS COME FROM?

Introduction

14. Psychology and Language-Teaching

15. Linguistics and Language-Teaching

Ideas in language-teaching are generally considered to come from two sources: the matter is furnished by linguistics, and the methods by psychology. While this is true for the modern world, as both sciences are derivatives of philosophy, language-teaching was almost a department of philosophy until the nineteenth century.

The first analyses of language were made by philosophers especially for the purpose of teaching. Their interest was not merely in grammatical analysis but in stylistic training as well and so logic, grammar and rhetoric were all thought of as facets of the same reality of language use. Not until Roman times were the three formally separated, but it was still unthinkable that one should be taught without the other. By the Renaissance, they were definitely discrete, only to be brought back together again by the exponents of universal grammar in the seventeenth century. 'Linguistics' appeared as a separate discipline during the early nineteenth century, the word first being used by Charles Nodier in 1834.[789] At first it was concerned with the history of languages. The discovery of the principles guiding the phonetic evolution of the Indo-European complex took up most of the nineteenth century. Saussure gave linguistics a new direction with his distinction between diachronic (historical) and synchronic (descriptive) linguistics, basing all his work on the idea of <u>états de langue</u> (linguistic states). During the twentieth century, the historical side received less emphasis and the descriptive much more.

Psychology began as a science which dealt with the soul as the principle of life, becoming restricted to the treatment of human

behaviour only during the eighteenth and nineteenth centuries. It was not finally separated from philosophy until the late nineteenth century. The treatment of learning as a separate form of behaviour is foreshadowed in the work of Kant and Herbart, but was not made into a subject of specialisation until the twentieth century.

As the early grammarians had worked in the whole field of philosophy, they saw no incongruity in laying down approaches to teaching as well as to language. Just as the science of philosophy was ultimately one, so too was the art of teaching languages. One of the last indications of this classical and medieval attitude is the book of Vives on education, De Anima et vita,[494] this recalls the medieval attitude that all knowledge was a property of the soul.

The early humanists, like their medieval counterparts, formed their ideas from this background, but the Renaissance impatience with medieval scholarship occasioned abandonment of the philosophical background of both grammar and pedagogy. The science of education began to develop independently of grammar. But, as much classical scholarship was still produced by churchmen, for whom philosophy was a required subject of study, there continued to be some cross-influence between the two.

But as this new generation of grammarians was not trained in the full corpus of the old scholastic philosophy, the sciences of education and grammar diverged. By the nineteenth century they were completely separate. The tendency was accelerated by the diminished importance accorded classical languages in education. Learning problems were not seen in a linguistic light, but under the more

general aspect of the learning of skills.

Control over separate disciplines has gradually passed from the teaching body to the analytic scientists who legislate on what is to be taught and the methods to be used. Concepts of language have changed from those directed towards the teaching of analysis and rhetoric to behavioural ideas. Besides causing the creation of inter-disciplinary sciences, such as psycholinguistics, this has resulted in the formation of schools of linguists that try to take the modern concepts into account, while preserving the old analytical bias. In language-teaching, those linguists who have gone into the field have learned from the psychologists, and have loudly proclaimed as their own ideas drawn from psychology. In addition, twentieth-century linguists, not being psychologists themselves, have a tendency to adhere to psychological ideas that the psychologists themselves have doubts about. Both sciences have shown an inclination to trespass on the territory of the other and the question of the provenance of ideas is far from clear.

CHAPTER 14

Psychology and Language-Teaching

> To learn a language is, as we have said, to translate one's individuality into this language.
>
> 1894 (Gouin) 925:284

Few theories of language-learning are peculiar to the twentieth century, but modern psychological research has given them a point and clarity they had lacked, while clothing them in language that disguises their relationship to older ideas. Under the influence of the Natural and Direct Methods, emphasis slowly shifted from the knowledge of grammar rules to the habit and skill aspect of language. Such a shift had already occurred during the Renaissance, to be set aside by the opponents of general grammar. But during the twentieth century, psychologists developed a view of language that was complementary to that of the linguists and pedagogues. For them, language was an aspect of behaviour, and learning a type of conditioning.

14.1 Conceptual Problems

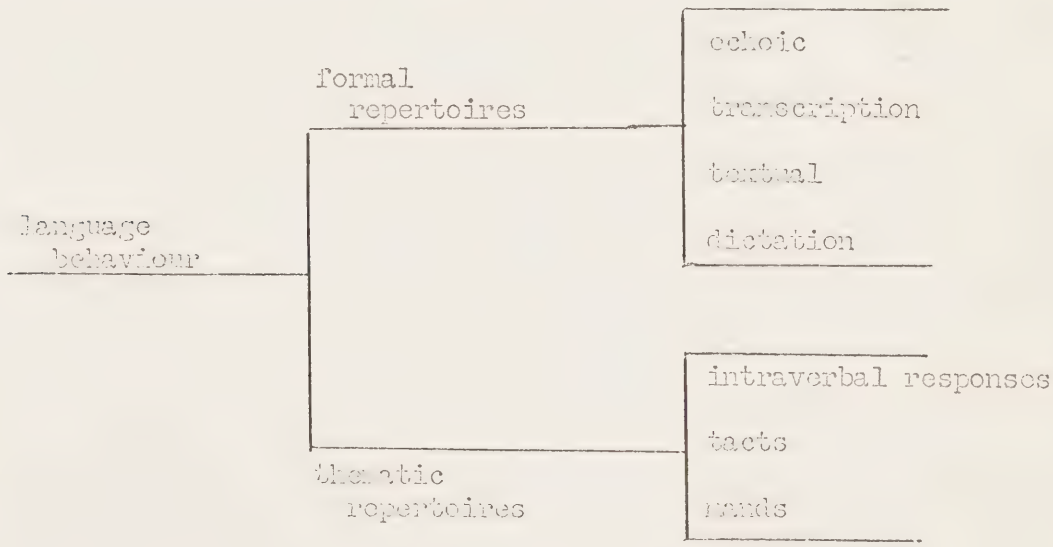
Two problems have interested those who design language courses: the nature of language, and what constitutes language-learning. The skill aspect of language predominated during the classical, Renaissance and modern periods; while in the intervening centuries, the knowledge aspect was taken as the most important. This, in turn, has affected the importance of the various means of teaching that suggest themselves.

14.1.1 The Nature of Language

In considering language, psychologists have concentrated on two of its facets, treating it either as an aspect of human behaviour or as a factor in social activity.

Considerations of language as behaviour differ according to the school of the psychologist. In general, the behaviourists, headed by B.F. Skinner, adopted a mechanistic approach, while the neo-behaviourists allowed more freedom of action to the individual.

The behaviourists regarded language as a series of stimulus-response mechanisms. Speech was not seen as different from any other type of operant conditioning in human things or animals. The Skinnerian analysis of verbal behaviour can be conveniently laid out in the following table, which has been used as a basis for programmed instruction:



The formal repertoires are self-explanatory: the stimulus in all cases is verbal, and the response corresponds exactly to it. The thematic repertoires are not repetitions of the stimulus, but linguistic reaction to it. For an intraverbal response, the stimulus is purely verbal, and the response is some sort of verbal linking, either within one language or by combination of several; a tact demands a non-verbal stimulus and some reinforcement of the verbal

response elicited; in the case of a mand, the stimulus is also non-verbal and the consequence to the response is logically connected.[1326:281-290]

The neo-behaviourists, while agreeing that language is a form of behaviour, see speech as an activity which directs and transforms other behavioural functions. Speech is a mediated response to stimuli; the mediation being effected by emotional factors and by cognition. Language directs motor behaviour and restructures cognitive processes. It is therefore a much less automatic process than that postulated by Skinner's School.[1257]

Though the twentieth century was the first to treat language from a purely psychological point of view, the modern concept of language as a skill or habit has been current for some time: it was such a concept that inspired the Natural and Direct Methods. Firmery remarked: 'We are to transform dead knowledge into living practice, to substitute "can" for "know how to".'[962:332] A similar idea was at the base of all the attempts to eliminate grammar from language courses before this time. Locke seems to have been the first to regard education, and through it, language-teaching, as a conditioning process: 'The great thing to be minded about education is what habits you settle.'[49:231]

The school of psychologists who collaborated in building up the theory of the Direct Method followed Herbart and Humboldt. From Humboldt they took the idea of innere Sprachform, which was the psychological set peculiar to a speech-community, and which shaped the expressive uses of language. This conception had close affinities

with gestalt psychology, because the idea of a complex and organised body of knowledge and skills was uppermost in their concept of language.[1010:25] Kappert noted that the innere Sprachform varied slightly from individual to individual,[1010:28] and Flagstad remarked that differences in language depended on differing views of the world:

> The differences between languages are due to two facts: first, concepts are transmitted through peoples or other external, visible means which differ for each language. Second, each concept of the whole that forms an impression comes from a truly conventional form, which supplies a foundation for communication.
>
> 1915 (Flagstad) 1005:162

The resemblance of this idea to the linguistic view of Saussure will be apparent.(§15:1) The link with both behavioural conceptions of language is also clear; formation of appropriate linguistic behaviour was recognised by Jespersen as the central aim of the Direct Method: 'Our ideal must be rather the nearest possible approach to the native command of the language, so that the words and sentences may awaken in us the same ideas as in the native.'[975:54]

At the beginning of the nineteenth century, Humboldt had specifically rejected any mechanistic concept of language that reduced it to a mere response to stimuli. In this, he anticipated both the Neo-behaviourist school of psychology, for whom mediation was a mental operation essential to language, and the psychomechanic school of Guillaume, who postulated that, owing to the analysis of experience that dominated the mental processes behind language, linguistic knowledge, in even the most ignorant of men, resembled the corpus of knowledge in a speculative science.[1332a:276] Humboldt owed to Schlegel the idea that language was a creative activity which

expressed the personality of the user.[1343:26] For Schlegel, the distinguishing characteristics of language were its freedom from external stimuli and its role in self-expression. He compared the normal uses of language to artistic creation, a concept taken up by the theorists of the Romantic movement in both England and Germany.[1343:16]

In this form the concept goes back to Descartes. His school argued that free response to stimuli, or actions for which there were no outside stimuli, were proper to the human race; speech was the most obvious form of this type of behaviour. He himself attacked the theory current among some of his contemporaries, that it was merely the lack of speech organs that precluded animal speech.[1343:4] This position was confirmed by anatomical research that identified in animals organs resembling the 'speech organs' of human beings, and assigned normal physiological functions to human speech organs. Though none of the scholars in question made the connection, their ideas on language as a series of concepts underlying speech has some affinity with the theory of universals, which, from Aristotle on, is a constant theme in philosophy. The universal was a general concept based on specific experience. Cultural factors governed the formation of these concepts.[173:176-177] By St Augustine's time the idea of <u>lingua mentis</u>, which was no one language, but a generalisation of experience which gave form to attempts at linguistic expression, was a commonplace in philosophical thought.

Equally relevant to the history of language-teaching is the idea of language as communication or as a social tool. There has been

some reaction against it, for example, the statement of Abercrombie (1956): 'The definition of language as "a means of communicating thoughts" is nowadays held to be, as a partial truth, more misleading than illuminating; a more fruitful definition is that language is a means of social control.'[1239:2] Despite this, the communication aspect of language has always been the main aim of learning foreign languages. Though the Direct Methodists realised that language was also the expression of a social consciousness, as has been already pointed out, this was seen as part of the process of communication.

Except in classical languages, national cultures had been largely ignored during the centuries before, as European society had been dominated by one language group, and one needed foreign languages to move in a society whose national edges had been smoothed off. Even though classical literature had been out of favour during the medieval period, it had been realised that it was impossible to handle Latin with any finesse without a knowledge of its written and unwritten culture. Hence the importance given to this aspect of Roman life in the comments of the medieval scholiasts.

It will be obvious that the conclusions of modern psychologists fitted in very neatly with the direction of twentieth-century structural linguistics, so neatly in fact that most of the modern linguists are not aware that there is any division between the two sciences, and sold the psychologists' conclusions as their own.[vide 1225]

14.1.2 Learning a Foreign Language

From their concept of the nature of language, psychologists have enunciated four principles that were taken up by the linguists

who developed audio-lingual methods:

1. that learning a foreign language implies the formation of new habits and skills;

2. that the only really natural method of tackling foreign languages is to teach the oral skills before the written;

3. that the student should work out for himself the grammar of a new structure before seeing the official analysis;

4. one should take account of cultural facts in learning a language.[1331:10 et seqq]

It has long been suspected that drilling grammar rules does not of itself lay a firm foundation for language use: '...I think it is well said that it is one thing to speak in Latin, another to speak grammatically.'[314:I.vi.27] However, nobody has ever denied that memory work has an important place in language-learning: the difference between the modern position and what it has replaced concerns what was to be memorised and the nature of memory itself.

The structuralist scorned the learning of rules, pointing out that this was not learning language, but learning analysis, as Quintillian had realised two thousand years before, they were two entirely different things. Though a heterodox method at the time it was promulgated, this was known not to be new, but during the twentieth century, theoretical justification for the learning procedures described was more fully gone into than before. Endless repetition was the core of the method evolved for the American Army by Bloomfield and his school: 'Language-learning is over-learning--anything else is no use.'[1133:12] It was not until the late nineteen-

fifties that this procedure was questioned by psychologists who investigated the element of fatigue associated with frequent repetition. In their view fatigue prevents learning beyond a certain point. The work by Lambert and Jacobovits at McGill University would suggest that satiation by intensive repetition brings about a rejection mechanism that actually inhibits learning and retention.[1266a]

Both Skinner's school and the neo-behaviourists attacked the method on more basic grounds. The Americans claimed that the 'sunburn method' of Bloomfield ignores the 'remarkable plasticity of behaviour.'[1326:251] The neo-behaviourists, centred in Russia, question the whole concept of language habits:

> The distinguishing characteristic of the Soviet method of teaching foreign languages is considered to be the principle of consciousness, which required that pupils should be so taught as to have a thorough understanding of the teaching material assimilated by them. It has been proved that the conscious assimilation of any school subject is more effective than the mechanical assimilation that takes place when students learn material by rote through frequent repetitions made without understanding.
>
> 1959 (Belyayev) 1320:95

They demanded that language should be considered a skill, with all the understanding of one's actions that this implied.

Far from being the property of the Russians, the 'Soviet method of teaching' was a Renaissance commonplace: 'The best concept of memory is the following: full understanding, and ordered knowledge of what is understood and then repetition of what you want to remember.' (Erasmus)[478:512A] This concept was based on medieval practice, as is shown by the traditional classification of the powers of the soul

into memory, understanding and will. It appeared for a brief period during the Carolingian Renaissance: Alcuin traces the idea back to Cicero: 'I can not improve on what Cicero says: Memory is the storehouse of everything and unless it guards the thoughts, words and things we have arrived at, and we understand them all, as orators we are useless.'[illegible]

Comenius stood in the same line of development. For him, efficient learning and retention depended on good representation. He agreed with the authorities of the high Renaissance that understanding preceded memory, and that efficient ordering materially helped understanding. The most important aspect of representation was that this was a task in which the pupil participated through his sense impressions. Examples were another essential part of representation as they supplied the pupil with the means to make his own as he became more expert.

Herbart's theories of education and learning were basis of the teaching practice of the Direct Method. As language was a matter of organised perception, teaching it involved observation lessons (Anschauungsunterricht), which gave the pupil direct experience of the language and its reality. The five steps of the Herbartian lesson can be seen in every treatment of the Direct Method: they were preparation (revision of old material), presentation (imparting new facts), association of the new with the old), systematisation (recapitulation of the new work in its context), and application (practice).[49:350] Skill in the language was to come from the organisation of the apperception masses presented to the pupil; a liking for the language (sympathy)

was dependent on the interest in the matter itself and on the attitude of the teacher to both pupil and language.[233a:35]

Though language teachers from Cicero on have insisted on the role of memory, this was never, except during the eighteenth and nineteenth centuries, restricted to learning rules. Good linguistic habits were laid by reading passages of literature, and by driving them in with literary analysis and imitation.

The second principle of twentieth-century methodology is the primacy of oral skills. As a principle it was first laid down by Vives: 'You may be sure that there is no organ through which we learn more readily than the ear.'[471:13] We have already noted that in Renaissance practice, modern and classical languages were treated differently, an oral approach being used for one, and a mixed oral-written for the other. Comenius accorded primacy to the spoken word, but the written language was not excluded, being used as a reinforcement for audition and speaking.

It was Pestalozzi who formulated the principle of complete reliance on oral-aural training in the first stages of a new language. The idea was applied in earnest in the eighteen-fifties by Gottlieb Heness and later publicised by Lambert Sauveur. The principle was invoked with ever increasing rigour by the Direct Methodists and more extreme structuralists.

Though it was generally agreed that, as far as children were concerned, this was the most valid approach, there were rumblings of discontent from those who believed that audio-lingualism confused the

order of analysis with the order of teaching. A strong body of opinion, headed by Michael West, counselled the use of reading as a beginning, this being the easiest approach for one who could already read his own language. The matter, then, was far from settled.

The third point, relying on analogy to make the foreign learner conscious of good usage, rests on the principle that one retains easily what one has to work out for oneself. It is, nevertheless, disputable whether this understanding results in the formulation of a rule: the aim is rather the development of a sure instinct of what is right and wrong:

> The processes which govern quick hearing and understanding of language, lead us to the reflection that in the teaching of foreign language we must take into account all the factors which help us to master the reception/integration and emission/reproduction of the language.
>
> 1964 (Guberina) 1322:11

Research into programmed learning indicated that progression from rules to language inhibited the development of fluence by setting up a cast of thought that is unnatural to the native speaker.[1326:286]

Both of these ideas were already current at the beginning of the twentieth century. From Herbart, the Direct Method had taken the ideas of apperception masses. As far as language was concerned these were not sets of rules, but examples of language in use, it being the pupil's task to arrange these in a unified whole, and then to analyse them. This fitted in with two concepts from Humboldt: innere Sprachform, to which we have already referred, and the notion that language learning was Selbstschöpfung der Individuen (fashioning of a person by himself).[1343:64] It will be remembered that Gouin adopted

this conception of language learning, and a reference to the headquote of Chapter 16 will show that it lived on into the twentieth century.

The Herbartian idea of analysis, without its Platonist overtones concerning the independent life of ideas, had already appeared in Comenius:

> XCVII. We become acquainted with the parts of anything by means of analysis.
> XCVIII. We come to know them more completely if we also employ synthesis.
> XCIX. We come to know them most completely if, in addition, we employ syncrisis.
> C. When we seek exact knowledge of things, we must combine the analytic, synthetic and syncritic methods.
>
> 1648 (Comenius) in 90:137

He was merely summing up the Renaissance point of view, aiming at both the instinctive mastery of the native speaker and the analytical knowledge of the scholar. If properly taught, one would reinforce the other.

The last consideration was critical to the methods developed during the twentieth century. Cultural material figured largely in the ASTP, and under the name of 'area programmes' became an important part of the course in the United States. Owing to the work of cultural anthropologists like Sapir and Malinowski, the symbiotic relationship was investigated and found to be of capital importance for language-teaching. Modern theorists were inclined to put the matter in behavioural terms: 'I have suggested that to learn a foreign language is to learn to behave as the foreigner behaves.' (Anderrson) 1192:48 (vide 14.1.1)

The Direct Methodists had seen the problem in terms of reactions:

the learner should react to material in the other language as a native speaker would.[1005:164] The neglect of this principle during the two previous centuries followed from the fact that languages were regarded merely as bodies of knowledge. This had not been so during the Renaissance and Middle Ages: difficulties with interpretation of Scripture underlining the importance of an understanding of Hebrew and Hellenistic culture. Melancthon told his students: 'Paul says: "Put on the bowels of mercy." What can a Latinist understand from such an outlandish turn of phrase? But this was a common metaphor among the Jews, who used the word bowels to mean any deep emotion.' 507a:872

This recalls the tone of the scholia that became increasingly common from the fourth century. They were never meant as anything but scholarly information. The idea that one was trying to form linguistic behaviour did not occur to them. They were interested only in providing the cultural and literary background necessary for the proper understanding and elegant handling of Latin.

14.2 Acquisition Problems

Certain aspects of language-learning are not the concern of the linguist, but of the psychologist. Fields that have been of great concern to modern researchers are the ideal age for the acquisition of a foreign language, the relationship between intelligence and language-learning ability, suiting method to student, and the question of motivation. All these questions have been of interest to teachers since the beginning of teaching, but until psychology was involved, they were solved in the light of experience and commonsense.

14.2.1 Age of Learning

Since classical times western teachers have speculated about the ideal age for language-learning. Two main schools of thought can be traced: the traditional one sees immense advantages in introducing a child to a foreign language as young as possible; it is only in the last four hundred years that this has been disputed and the pattern of late language-learning arose in European and American schools. In addition, there is a small middle group which, according to circumstances, inclines one way or the other.

The most coherent statement on early language learning came from Quintillian. It seems that, despite the prevailing Roman practice of starting Greek early, there was some disagreement about the advisability of an early start. Quintillian defends the idea, reminding his readers that the will to learn and the ability to retain are a natural property of man, especially when he is young: 'By nature we retain best what is learnt in our tenderest years.'[314:I.i.5]

The medieval practice was related to the manner in which the Church recruited its clergy. Philosophical and theoretical considerations of age were not entertained: beginning Latin was governed by the age at which boys entered the monastic schools; they learned Latin and began their education at the same time. Thus the beginning age for Latin was between seven and ten; one entered university at about fifteen, or earlier. The early humanists found little to quarrel with in this, though they imperceptibly lowered the age of language introduction to about five. There is some confusion on the exact practice as the word, <u>iuvenis</u>, which appears in statements of policy, is not as

clear-cut as its English equivalent. In certain technical contexts it can even describe a man of forty-five. However, Erasmus states the principle fairly unambiguously:

> As far as languages are concerned, this age is so supple, that within a few months a German child learns French unknowingly while doing other things. Such learning is never more effective than when carried out in the earliest years.
>
> 1529 (Erasmus) 478:501

Comenius was just as explicit, remarking that the prima setas was especially adept at studies involving memory work.[90:162] The Latin phrase is from Quintillian, referring to the first seven years.

Comenius was followed by Basedow and Pestalozzi, but the tendency of the time favoured a later introduction. There were two reasons for this: the first was the introduction into the schools of the mother tongue as a subject of study: the second, derived from the first, demanded that a pupil should be familiar with the grammar of his own language before tackling another. It seems that by the late eighteenth century the normal age of introduction was twelve, setting the pattern for the next two hundred years. It was left to the Natural and Direct Methods to focus attention on the advantages of early language-learning, occasioning a comment from the American Committee of Twelve:

> It may also be remarked, finally, that one who wishes to acquire a modern language thoroughly will always do well to begin in childhood. The late period of youth is distinctly a bad time to begin. In childhood the organs of speech are still in a plastic condition. Good speech habits are easily formed; bad habits more easily corrected. The mind acts more naively, and the memory is tenacious of whatever interests.
>
> 1901 (Committee of Twelve) 957:41

After 1900 the argument continued in a desultory fashion. In an effort to settle the question on medical grounds, the head of the Institute of Neurology of McGill University, Wilder Penfield, tried to place the idea on a scientific basis. His experiments with the human brain pointed to the flexibility of the child. Observation of aphasic patients showed that children recover speech more quickly than adults. Further observation of the patterns of loss and recovery of speech showed that speech, including the use of two languages, was centred in the same part of the brain, thus providing a neurological theory for interference. The logical outcome was a very strict application of the Formule Grammont. (vide §13.2.1) Unlike many educational theorists, Penfield had sufficient faith in his own theories to experiment on his own children. He sent them to nursery schools in which only a foreign language was spoken. In this way they learned English, French and German with a negligible amount of interference.[1203]

Penfield's article produced a scandalised reaction from Michael West[1275] who pointed out the greater capabilities of the adult mind. He also questioned the validity of Penfield's assumptions, claiming that the miraculous learning power of children was largely conditioned, in his experience, by ideal environmental conditions, and that, even then, the speed of learning was quite slow.

Opposition to the Penfield hypothesis was also implicit in the work of the Belgian educationist, Frans Closset:

> Foreign language study rests on analysis, synthesis, and comparison, three procedures which demand a maturity which we just begin to glimpse in children of twelve and thirteen. It is only from this age that the child shows the intellectual capacities which the serious study of a foreign language requires.
>
> 1963 (Closset) 1307:73

This is, in sum, the position of the Swiss psychologist, Piaget, who sees early bilingualism as harmful to a child. As the learning of language accompanies concept formation, he holds that the introduction of two methods of conceptualisation is harmful and confusing. Experiments on bilingual children carried out during the nineteen-twenties and thirties confirmed this hypothesis, as far as the development of intelligence was concerned. Doubt has been cast on the validity of these experiments, especially by Lambert, whose own experiments, controlled for sociological factors, give an opposite result and led him to question the experimental validity of the earlier studies.

4.2.2 Intelligence and Language-Learning Ability

Among the many traditional ideas that came under attack during the twentieth century was the equation of intelligence and language-learning ability. Henry Sweet was convinced that there was no necessary link between intellectual capacity and ability to learn a language. As proof he quoted the appalling command many of his scholarly colleagues had of foreign languages.[936:79] Though this early heretical opinion passed without notice, twentieth century scholars seized on the supposition of a necessary link, and found that, indeed, there was no cut-off point in the IQ scale below which a pupil was incapable of learning a language.[1077:451] These experiments of the twenties were repeated by those interested in preparing courses for special purposes, and the earlier conclusions were confirmed.[1038a] Some even went further, claiming that linguistic ability was a function of immaturity.[1148:6] This lent support to the findings of Penfield and confirmed opinions on early language-learning held since classical times.

14.2.3 Student Characteristics and Second Language-Teaching

Though teaching is a personal affair, methodology has often been founded on the peculiarities of the subject, those of the pupil being left to chance. However, it has long been known that methods of handling a student vary according to his age, previous experience and psychological makeup.

Except for a passing mention from Port-Royal, the question of relating method to age and maturity received little attention until George Ticknor, professor of Modern Languages at Harvard, delivered his Lecture on the Best Methods of Teaching the Living Languages in 1832.[787] As a general principle, he laid down that spoken and active methods were preferable, that one should start in early childhood, and that grammar was not to be introduced until the age of thirteen at the earliest. In many twentieth-century circles this was still regarded as a progressive doctrine. Failing this state of things, Ticknor recommended an oral translation method, with a little grammar for those who start in their teens. In spite of the current fashion, he did not consider a philosophical approach to grammar allowable, but recommended that any necessary explanations should be short and plentifully exemplified. For those unfortunates who start later he considered that a modified grammar-translation method was suitable. He does not recommend an oral approach for these as their imitative faculties will have atrophied with age.

The Natural Methodists did not consider that age affected the kind of learning a pupil was capable of; it was taken for granted that all people learned in the same way, no matter what their age or

educational standard were. This unspoken assumption was one that the Direct Methodists attacked vehemently. In the words of Henry Sweet, 'the fundamental objection, then, to the Natural Method is that it puts the adult into the position of an infant, which he is no longer capable of utilising, and at the same time, does not allow him to make use of his own special advantages.'[936:75] Many exponents of the Direct Method were not afraid to explain a point of grammar when they considered it helpful or necessary.[987:97] There was always the possibility that the pupil in need of an explanation would fabricate one for himself, usually with doubtful results due to his lack of information.

In an attempt to put this pragmatic observation on a scientific foundation, psychologists divided pupils into four age-groups, each with different learning characteristics. From birth to about eight was termed the age of assimilation; eight to thirteen, the age of analysis; thirteen to sixteen, the age of logical thought; sixteen to nineteen, the age of objective thought.[1010:61-64] In his discussion of these divisions, Kappert saw no reason why 'natural' methods of teaching should not be reinforced by analytical in all ages except the first. Flagstad had already denied that a child could benefit from the Natural Method after the age of seven:

> 'But children learn their own language like this, without rules and reflexion.' Granted, but in this sense, John and Peter are no longer children, and after their sixth or seventh year, can no longer benefit from a daily lesson without order in learning the first stages of a language.
>
> 1913 (Flagstad) 1105:192

Harold Palmer resumed all these ideas, calling attention to other aspects of the problem. While denying it was a proven fact that

language-learning ability necessarily varied according to nationality, he admitted that this factor was important, as environment would force certain stereotypes of themselves on the students. In determining how to handle a student, teachers should also take temperament into account:

> The tactics that would suit the plodding, patient and unimaginative will not be efficacious when applied to the nervous energetic type. Those who work by fits and starts with strenuous activity are capable of efforts unknown to the dull but patient plodder.

1917 (Palmer) 1021:50

Likewise, a student who already knows the foreign language is not to be handled as a tyro: he has concepts set by previous experience of his role as a learner, and because of his background, he will react differently to the material presented to him.

To explain failures of good pupils with the Direct Method, Novelaque postulated that there were two types of pupil: those who learn primarily through their eyes (visuals), and those who learn through their ears (audials).[951] This distinction was largely ignored, being swallowed up by the doctrinaire trends of later methodology. It is tempting to surmise that control over language-teaching, as well as passing between the logician and the linguist, has also been dominated by audials and visuals in turn.

14.2.4 Motivation

Effective teaching rests on inducing the pupils to work harder than the teacher. There are two directions in which a teacher may work to achieve this: the negative and the positive.

Testimony to the strength and accuracy of the teacher's right

arm can be found from Plautus to Rudyard Kipling. And protests against the indiscriminate use of the cane are found in Quintillian and reach a chorus during the Renaissance. In spite of the general knowledge that motivation of this sort often turned the pupil against his subject, the teacher in the field was not lightly parted from this aid to establishing order in the classroom.

The Jesuits tried to avoid ill effects by entrusting all punishment to a layman on the administrative staff of the school. At the end of the nineteenth century, Bainvel put forward the idea that, though it was important to use the foreign language as a vehicle of instruction, punishments should be given in the mother tongue to avoid unpleasant associations with the language taught.[935:80] By the middle of the twentieth century, punishment was slowly disappearing from the schools, being replaced by various expedients: with better trained teachers, the necessity for it likewise diminished.

As a key concept in teaching theory, motivation is a twentieth-century term. In the precise domain of language-learning it was examined during the 1950's by Lambert, who distinguished two types: instrumental and integrative. The first type, the weaker when judged on long-term results, rests on factors outside the language: course prerequisites, employment opportunities, etc.; the second, on an interest in the language itself and in the community which speaks it. As the second type of motivation affects the learner's behaviour, rather than his intellect, all things being equal, it makes for more effective initial learning and for longer retention. It is interesting to see a similar idea in St Augustine: 'It is clear enough that free

curiosity has a more positive effect on learning than necessity and fear.'[322:I:14]

A modern development along these lines occurred in an experiment at Loyola University, Chicago. Languages were taught to small groups by techniques akin to those used in psychological counselling. The fundamental drive to learn was supplied by the development of a warm and almost dependent relationship between the pupils and their teacher.[1281]

Work done by the American linguist, Nida, with missionary candidates who inexplicably failed to reach a good linguistic standard, uncovered the role of subconscious attitudes in language-learning. With many such cases, two important factors recurred: many who were perfectionists in their own language were inhibited in language-learning by the fear of making mistakes, which would, apparently, bring rejection real or imagined, by the community in which they were working. The intensely nationalistic and chauvinistic character of American society also had its effect:

> What apparently happened in Mr. D....'s case was that a resentment against the foreignness of his (immigrant) parents (of which the foreign language served as a trigger symbol) served to produce an emotional resistance against the learning of any foreign language.
>
> 1957 (Nida) 1246:9

The salutary effect of a liking for the subject taught was obvious as early as Quintillian: 'The teacher must take special pains to make sure that the pupil does not come to dislike subjects he will in time come to appreciate. For if he once hates them, this will

remain with him into adulthood.'[314:I.i.20] In his letter to Laeta,[305] St Jerome repeats this counsel almost textually, and he, in his turn, is quoted verbatim by Abelard.[391:325] This idea was eagerly taken up by the Humanists.[490:233] Sadoleto emphasized the importance of the home in transmitting to the child a cast of mind that would allow him to enjoy learning at school.[487:103] Vida added that the teacher was important in maintaining motivation by intelligent handling of both the teacher could make or mar a subject by the construction of exercises: Cardinal Wolsey advised teachers to give their classroom exercises point in such a way that it was relevant to the child;[435:15] the way in which this was done is quite obvious from the racy flavour of the sixteenth-century Vulgaria.

All those points recurred in the thinking of Comenius. In addition, he was one of the first to consider the idea of language-learning readiness, though he did not consider how this was to be measured, merely relying on the pupil's expressed wish to learn. Both intellectual and emotional factors came under his consideration; he is insistent that it is the responsibility of the teacher both to create and preserve the pupil's eagerness to learn. In this all the resources of his personality and skill are to be exerted.

Except for a few isolated experiments like the Anthropinum these ideas were forgotten during the next two centuries. Lemare gives a very good indication of the mood of the times: 'We have substituted for the infallible guide of need our own ideas and pet theories in the study and teaching of languages, and our tedious way has been sown with thorns.'[767:xiv]

More concern with the pupil's motivation needs was shown by the exponents of the Natural and Direct Methods, as, otherwise, the teacher could not survive in the classroom because the methodology was not designed to keep the children quiet. Viëtor attacked the old methodology on the grounds that children were not interested in rules.[909:25] And much of the literature on the Direct Method that was written in the first years of the twentieth century was concerned with the ways of awakening the child's interest and keeping it.

The Herbartian school transmitted to the Direct Method the principle that motivation or 'willing interest' should rise out of the subject itself,[1005:365] thus repeating the idea St Augustine had put forward sixteen hundred years before. For the psychologists who worked in language-teaching, two key factors stood out. The first was the importance of having the pupil work things out for himself and the sense of achievement and discovery which followed.[1005:353] The second had already been a commonplace in Comenius: the gifts and qualities of the teacher in both language mastery and teaching skill could have either a negative or a positive effect on the pupil's will to learn.[1005:360]

The word 'motivation' became common property in the work of psychologists like Carroll and Lambert. The movement away from direct compulsion in the classroom underlined the necessity for willing co-operation from the pupil, as non-compliance with the teacher's directions became harder to camouflage. All the old ideas were restated: motivation was to be founded on the subject itself; and the onus was placed on the teacher to create and maintain interest by his own attitudes and skill.[1295:93]

We have seen how psychology has gradually crystallised from the psychologia of the ancient and medieval philosophers, and the effect it has had on language-teaching. We shall now turn to the other source of ideas, linguistics.

CHAPTER 15

Linguistics and Language-Teaching

15.1 Theories of Language

15.1.1 Nature or Convention
15.1.2 'Mentalism' or 'Antimentalism'
15.1.3 Language and Communication
15.1.4 Structure and Meaning

15.2 Analyses of Language

15.2.1 Analysis of Sounds

15.2.1.1 Phonetics
15.2.1.2 Phonology
15.2.1.3 Phonetic Symbolisation

15.2.2 Analysis of the Sentence

15.2.2.1 Linguistic Criteria
15.2.2.2 The Logical Approach

15.3 Analysis of the Word

> It is clear that grammar is governed by three factors: nature, authority and custom.
>
> 825 A.D. (Erchambertus Frisingensis) 364:3

The traditional close association of linguistics and language-teaching is a source of confusion: seeing that the same people have exercised both at turning points in the history of education, linguists habitually assume they have a divine right to invade the preserve of the psychologist, educational theorist and arbiter of manners. Hence, linguists have assumed a controlling interest in many of the crucial developments in language-teaching in spite of the limitations of their science. The first schemes for teaching Greek as a foreign language, teaching methods and all, were developed by the grammarians of classical Greece; Renaissance linguists killed medieval linguistic traditions in teaching by ridicule of the standards accepted; grammarian-philosophers brought about the formal reorientation of language-teaching after the Renaissance; and linguists concerned primarily with analysis of unrecorded dialects took in hand the development of the structural methods of teaching common in the first half of the twentieth century. By right, their only contribution is providing the teacher with a coherent theory of language, and an analysis which facilitates the teacher's understanding of his subject and, therefore, his imparting of it.[1327:26]

15.1 Theories of Language

Debates on the nature of language have concerned themselves with four questions: whether language is due to nature or convention; whether it was to be equated with the observable realities of speech; whether the nature of language was communication or whether the

lexical or grammatical resources of language were the more important.

15.1.1 Nature or Convention

For the classical grammarians, the first question was the only one worth debating. Judging from the surviving literature, the Naturalists had the upper hand. Lucretius (fl.60 B.C.) expressed the dominant opinion when he wrote in the de Rerum natura: 'Nature constrained us to produce various sounds with our tongues, and necessity shaped the names of things.' (V.1028-9) Grammarians of the end of the Empire took matters further, seeing grammatical categories like gender and tense as necessarily linked to a quality in the thing represented; likewise, mood was said to be an expression or a tendency or attitude of mind, as the sentence was being formed.[330:VIII.xii.63]

During the thirteenth century, scholastic philosophers tried to hold a middle ground, claiming that language itself was a natural quality, but that it was moulded by convention. This view was rejected by the later school of scholastic philosophers which returned to a narrowly naturalist view of language, basing its ideas on a close application of logic and philosophy to language. Renaissance thought, prompted by scholarly attention to languages other than Latin, inclined to a conventionalist viewpoint, a tendency which reached an extreme point two hundred years later in the writings of Rousseau. However the typical eighteenth-century scholar viewed language as a natural faculty that was governed by rules with their roots in the natural modes of thought.

The linguistic research of the nineteenth century gave grounds for challenging this opinion. Saussure's culminated this tendency.

He took language as conventional, coining the term, l'arbitre du signe, to express the conventional nature of the link between sign and thing.[1012:100] For Saussure, the changes that can take place in both sign and thing it symbolised and the range of meanings that could be annexed to the sign was proof that there was no natural connection between sign and concept. This was the usual twentieth-century view.

In teaching the influence of these viewpoints can be seen in the status of etymology and logic. In periods when the Naturalists predominated, etymology was regarded as an important tool in finding the real meaning of a word, as the link between idea and original sign had been in the nature of things and all later developments had been corruptions. It is hardly surprising that etymology lost a good deal of its importance during the twentieth century. The fluctuations between logical and antilogical approaches to language predominated when naturalist ideas were in fashion, antilogical approaches when conventionalist ideas were accepted.

15.1.2 'Mentalism' and 'Antimentalism'

Though it seemed to be settled during the early twentieth century that languages had merely a formal connection with reality, there is still a bitter debate raging among modern linguists over 'mentalism', i.e. the question of the role of linguists in analysing the mental operations behind language and the precise nature of a language system.

The mentalists derive mainly from the schools of Saussure and Gustave Guillaume. According to them, language falls into two parts: a mental system shared by all speakers of the language (langue) and the use each person makes of it (termed parole by Saussure, and

discours by Guillaume). For the mentalists, the bounds of language are set very wide. All acts of representation which result in even virtual phonation are part of language: the antimentalists prefer to leave this no-man's land to the psychologists who are not even sure it exists. The argument is that the observable facts of language can not exist unless there is already a language system present in the mind which governs the mental operations that result in speech.

Chomsky attacked the question from a slightly different angle. In his analysis, language was made up of deep structures and surface structures. Deep structures were mental concepts; surface structures the various possibilities of expression, each a transformation of the other.[1434:34] Thus the concept of a man singing could be expressed in at least three ways: a man who is singing; a man singing; or a singer; all of which conform to the mental image. He reproaches other twentieth-century schools with neglecting the deep structure in favour of the surface.[1343:51] The resemblance between his basic position and that of Guillaume and Saussure is apparent. However, Chomsky traces his theories back to the schools of Port-Royal, analysing the passages in the Grammar and the Logic, in which the difference between abstract thought structure and linguistic expression is discussed.[1343:33 et seqq]

On the other hand, the antimentalists deny that the mentalist dictotomy is necessary.[151:195] For them linguistics is merely the grouping of observed facts. The operations of the mind that go into forming these facts do not interest them. Languages are regarded either as arrangements of discrete units, or else as a series of

units that are slightly changed to make them fit together. The traditional approach to language in grammar is the second; the first has usually been considered a part of philosophy or psychology.

15.1.3 Language and Communication

It has always been usual to consider language as primarily a means of communication. Vives remarks that language is an instrument of human society,[484a:298] a position later taken up by Rousseau. The view predominant during the early twentieth century is expressed by Guberina:

> From the social function of language which is its essential condition, as well as from the structural form of the language itself, it is obvious that a language is, first of all, a means of communication among people and that the spoken language with all its necessary elements--sound, intonation, pause, rhythm, intensity and time--is the structural basis of language.
>
> 1964 (Guberina) 1322:6

As teaching is essentially a process of communication, and one can communicate only what is visible, it is not surprising that it is the antimentalists who contributed most to language-teaching.

But, though communication is undoubtedly a most important function of language, the research of several modern linguists called this ruling opinion into question. The work of Christine Mohrman on sacral and poetical languages emphasises the importance of language as expression rather than of communication.[130] In the schools of Saussure and Guillaume, the communicative functions of language were considered an outgrowth of a means of self-expression shared by a linguistic community. Such a view of language postulates mental processes which produce language but which do not lead to

communication. The antimentalists see the process from the other end: monologued uses of language are a type of communications with self, an aberrant practice merely worthy of a facetious comment.

15.1.4 Structure and Meaning

The final point of contention among modern linguists is the role of meaning in language. What appears to be the orthodox view was put forward by Prator (1962): 'A language is primarily a system of vocal symbols and of devices for indicating grammatical structure: it is only secondarily a collection of words.'[in 44:72] While admitting that structure and vocal symbols are essential to language, the mentalists see language primarily as a collection of meaningful symbols from which structure is derived. This is the traditional manner of conceiving language, going back to the beginning of linguistics. The germ of the structuralist idea lies in the classical preoccupation with grammar, which disposed scholars to accord grammar more importance than lexicon for the purposes of analysis. However this had little effect outside the scholarly circle, and the role of words in language was still exaggerated. Indeed, during the eighteenth century it was felt necessary to warn scholars that language was not concerned with words alone: 'A language does not consist in words alone,' claimed Pluche, 'but especially in structural entities.'[in 767:155]

It was Saussure who forced the concept of structure on the world of linguistics. While the antimentalists remained content with the term, the mentalists transmutted the idea into that of system, Guillaume even coining the phrase, 'system of systems', to define language.[1332a:224] The effect of the popularity of structure as a concept can be seen in

Diagram of Language-Teaching Operations from Palmer, H.E. The Scientific Study and Teaching of Languages 1921:74

Though this is conceived from the point of view of teaching, it also represents Palmer's theory of language. The inner circles represent language systems and the outer is a typology of exercises. To harmonise his seven levels of analysis with the three adopted in §15.2, one must make the following comparisons:

Palmer	§15.2
Phonetics Orthography	Sound
Catenising Ergonics Etymology	Sentence
Semantics Etymology Orthography	Word
Subconscious Comprehension	All three levels

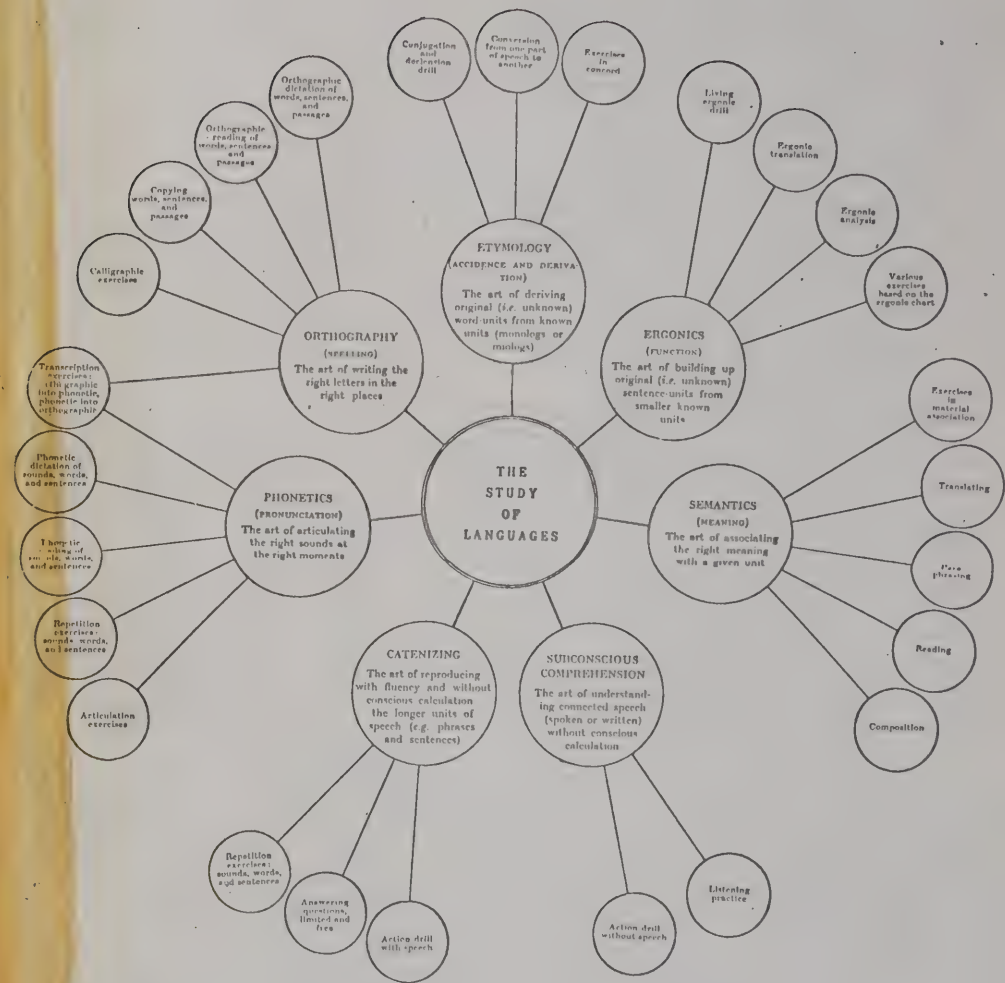


DIAGRAM ILLUSTRATING THE PRINCIPLE OF 'SEGREGATION' (*see pp. 72, 73, 74*)

The inner circles represent the seven chief branches of language-study, each of which may be treated systematically and intensively by means of the exercises shown in the outer circles.

the nineteen-forties and fifties. In this field, the antimentalists contributed practically everything.

15.2 Analyses of Language

Four levels of analysis are generally distinguished. The phonological level deals with sounds: the grammatical with system and structure; the lexical with words and the semantic with shades of meaning. In this section we group these levels into analyses of sounds, sentences and words. Though the history of all four levels of analysis is equally long, it is grammatical analysis that has been most prominent. Lexical and semantic analyses were not distinguished from prescriptions on spelling and usage, and, unless one excepts the Hindu linguists of the sixth century B.C., phonological analysis was the least developed of the four until the late nineteenth century.

15.2.1 Analysis of Sounds

There are two inter-connected sciences of analysis which deal with speech-sounds: phonetics and phonology. Phonetics studies sounds as physical entities; while phonology takes them as units in the transmission of meaning. In practice, one science does not make sense without the other, and it is only in this century that they have been separated. For phonology even to exist, some sort of phonetic consciousness is necessary; while phonetics, unless guided by phonological considerations, becomes a physical science rather than a branch of linguistics.

15.2.1.1 Phonetics

One is inclined to forget that both sciences have existed in the West for about 3000 years and in the East, notably India, for about

4000. The Greeks treated phonetics as a part of grammar, a custom the Romans followed slavishly. Between them, they left to the Middle Ages a four-fold classification of the sound (vox) that shows how inextricably mixed phonetics and phonology were:

> There are four different kinds of vocal sound: articulate, inarticulate, literate and illiterate. Articulate sounds are those linked together to convey a meaning, as, 'My song is of arms and the man---'. Inarticulate sounds convey no meaning, as a creaking or roaring sound. Literate sounds can be written, illiterate can not.
>
> 775 A.D. (Alcuin) 357a:854 D

This passage also shows the degree to which a speech sound had become identified with the letter which represented it--indeed the word sonus had long been replaced by littera in the language of the grammarians.

Vowels and consonants were distinguished by phonological criteria--their ability to appear as the centre of the syllable in Latin and Greek: 'Vowels can be produced by themselves and form a syllable; consonants can not be pronounced alone, nor do they form syllables.' 357a:855B What are now termed consonants were divided according to voicing. The four liquid consonants, l/m/n/r, were put into a class on their own.

This classification was, however, reinforced by some articulatory criteria: it was known that vowels were produced by uninterrupted passage of air through the vocal organs; and that, in the production of consonants, some constriction or blockage of the vocal passages was necessary. The consonants, however, were classified on the basis of what could be observed by watching the speaker. For certain sounds, notably the labial and dental consonants, this was as accurate

as any modern analysis. Matters rested here until the Renaissance. As yet, no phonetic alphabet was envisaged as the Roman alphabet in use still represented fairly well the sounds of European languages.

Renaissance scholars were forced to refine their analytical techniques when they dealt with modern languages, especially with the vowels. The classical and medieval analyses of the consonants were sufficiently vague to cover the possibilities offered by the cultural languages of the time, but the vowels had altered so much that the classical sounds were not even numerous enough to cover the field. Part of the difficulty rose from identifying the units to be described with the letters which symbolised them. Louis Meigret,[511] it seems, was the first to distinguish between open and closed varieties of vowels, as between [e] and [ɛ]. He also saw that length had little to do with vowel quality. This aspect of phonetics was later to be developed during the seventeenth century.

The ancient division of the consonants into mutae and liquidae was further refined by Port-Royal's four-fold classification:

Muettes	Liquides	Sifflantes	Aspiration
BPFV	LR	S	H
CQGI	MN	XZ	
DT			

The vowels, following Meigret and de Bèze,[548] were divided into open and closed. But Port-Royal confined its attention to the classical languages. By the end of the century, the consonnes muettes of Port-Royal had been divided into voiced and unvoiced by de Dangeau.[570] The chart from Cooper, Grammaticae linguae anglicanae,[647] shows a transitional stage between this classification and that of the IPA.

Phonetic Table from Cooper

Grammatica linguae Anglicanae[657:27]

A table of the sounds of seventeenth-century English, without the diphthongs. All sounds are classified according to the place and manner of articulation.

Locetur ad pag. 37. C. Collocantur literae secundum earum naturam. 1. Cum respectu organorum, quibus formantur. 2. Sonorum: Semivocalium, Aspiratarum, Semimutarum, Mutarum. 3. Variorum graduum appertionis vel clausurae instrumentorum et soni.

	sive Vocales			*sive Consonantes quae formantur*											
				à labiis.			à linguae							in Gutture		
				superioribus inferioribus: vel ambobus.			*extremitate motâ vel fixâ.*						*medio*	*à linguae radice*		
	Linguales.	Labiales.	Gutturales	extremitate amborum labiorum	labia inferi: dentibus superi:	labis occlusis.	dentibus inferioribus.	magis crassa per dentes occlusos.	superioribus dentibus.	Gingivis, per nares effiata.	anteriori palato	tremulâ ad medium Palatum	ad medium palatum.	inferiori palato fixâ per os effiata.	inferiori palato fixâ per nares effiata.	
apertae	a	o	*ɑ*	W	V	M	Z	Zh	Dh	N	L	R	Y	Gh	Ng	*Semivocales.*
intermediae	*a*			Hw	F	Hm	S	Sh	Th	Hn	Hl	Hr	Hy	Ch	Hng	*Aspiratae.*
	e					B			D					G		*Semimutae.*
clausae	eo	oo	u			P			T					C		*Mutae.*

u radix est vocalium

Tres mutae sunt consonarum radices à quibus variò formantur caeterae in variis sedibus, secundum diversos formandi modos.

It is especially notable that the position of the tongue-tip is described and some idea of areas of articulation is obvious. The idea of variation in aperture is likewise in evidence. However it was difficult to shake oneself free from the influence of spelling: GH [dʒ] and CH [tʃ] are not guttural sounds in spite of the fact that /c/ and /g/ can be.

Phonetic experimentation was a common recreation of the learned during the eighteenth century. Stoddart[823] describes a primitive speech synthesizer which consisted of a vibrating cord whose frequencies were altered to recognisable vowel sounds by a resonator which changed volume and shape. From his description it seems that this was a balloon of some sort attached directly to the string. But this remained a scientific toy.

Owing to the Renaissance development of the natural sciences, specialists in anatomy became interested in the physiological aspects of speech. By the mid-eighteenth century, the shape, biological functions and speech functions of the organs of the mouth, nose and throat were well known, at least to medical men.[703] The functions of the brain were still conceived in metaphysical terms, so that the neurological aspects of speech were still not apparent. Neither was there any connection made between hearing and speech.

Though the phonetic research of the nineteenth century was given direction by the discovery of the work of Panini and the other Sanskrit grammarians, the most significant work was done by A.M. Bell, whose Visible Speech[852] appeared in 1874. Bell was especially interested in the problems of teaching the deaf; and by very careful

observation, he refined the traditional analysis of speech sounds into a rigorous classification in which the position and movements of every part of the mouth are minutely detailed. With the founding of the International Phonetic Association (IPA) by Paul Passy in 1886, Bell's ideas were given extended recognition and were widely promulgated because of the educational utility of phonetics, as the new science was called. For perhaps the first time, littera and sonus were differentiated.

The Association has been identified with the more glamorous task of preparing a phonetic alphabet, thus obscuring the more fundamental work of its members. The early members of the association, notably Daniel Jones and Paul Passy, took an interest in instrumental aids to analysis. From his early work with X-ray photography, Jones established the standard vowel trapezium and confirmed Bell's refinement of the traditional method of classifying consonants. Rousselot,[990] though not a member of the association, carried out similar work, using the kymograph which gave a rough picture of the vibrations emanating from various parts of the vocal apparatus, distinguishing very clearly the voiced from the unvoiced, and the aspirated from the unaspirated.

Palatography was developed to show precisely where the areas of contact between tongue and palate were in the production of speech sounds. The tongue was painted and the trace it left on the roof of the mouth was examined. At first, a thin artificial palate was moulded to the roof of the mouth and removed for examination. During the early nineteen-sixties, a method of doing the experiment by

photography without the use of foreign bodies in the mouth has been developed.

After the Second World War electronic spectrographs were used in an attempt to analyse exactly the wave-forms of speech-sounds. This type of analysis was taken up by communications engineers to help in the design of telephones, radios and transmission lines. It became relevant to teaching with the development of the language laboratory in which phonetics, as well as grammar and vocabulary, were to be taught.

Research carried out at Laval University, Québec, cast some doubt on the accuracy of the trapezium in use. By X-ray photography, it was shown that the most stable conformation of the vocal organs took place in the pharynx, the standard articulations in the mouth varying according to the other sounds associated with the phoneme in question. vide 1293a

The effect of this research can be gauged from the third chapter of this book. Until the beginning of the Direct Method, pronunciation had been taught according to instinct. But in 1884 Trautmann introduced the findings of the new science of phonetics into the classroom, thus touching off a controversy that was never settled, even within the ranks of the Direct Methodists. But it was agreed that, even if the teacher did not teach phonetics along with pronunciation, he should be guided by its findings.

15.2.1.2 Phonology

The science of phonology is equally ancient: the Sanskrit linguists of the millenia before Christ were phonologists, as were the early

grammarians who gave us our modern alphabets. The passage quoted from Alcuin earlier this chapter (page 393) shows that one can equate the medieval term <u>littera</u> with the modern <u>phoneme</u>.[375a:845D] But one sees the phonological preoccupations of the ancients most clearly in the treatment of features like tone and length. The famous Greek accents that have plagued beginners for centuries were devised during the second century B.C. by Aristophanes of Byzantium to guide foreigners through the tone system of Greek. Likewise, those who have to read or write classical Latin or Greek verse will be aware of the phonological importance of length and accent. The modern confusion over the relationship of these two features is due to their gradual merging in the classical languages, and the consequent misunderstanding of classical grammarians by later scholars.

The phoneticians of the late nineteenth century used phonological criteria to separate significant sounds, one from another and to group variants of phonemes. Such an approach was necessary to determine what to teach, and how to teach it. Though a Polish linguist contemporary with the early Direct Methodists, Baudouin de Courtenay, formulated the concept of the phoneme as a distinctive speech sound, it was left to the school of Prague, under Prince Nicholas Troubetzkoy.

Phoneticians had hitherto concentrated on the reproductive aspect of the phoneme, seeing it as a cluster of slightly differing articulations. Troubetzkoy approached the problem from the receptive angle: in its most extreme form, his theory regarded the phoneme as a mental ideal to which the speaker tried to approximate when he spoke, and to which he related speech sounds he heard from other people. On this, Troubetzkoy based a whole theory of sound interference which

rested not merely on the effects of untrained motor muscles, but also on faults in perception of new and strange sounds. He and his school were likewise interested in problems relating to the catenation of sounds, the realisation slowly dawning that non-phonetic features like length and sequence of sounds could make the difference between good reception, faulty interpretation and mystification.

The effect on language-teaching was profound, especially as Paul Passy had alreadyundertaken a comparative analysis of the phonetic resources of the standard languages.[1032] Such a task would have been impossible on phonetic grounds alone. In America the phonological doctrine took very deep roots, phonetic and phonemic analyses being regarded as necessary preliminaries to making language courses. The IPA absorbed the phonological approach by making explicit in later editions of the Principles what was already implicit.

15.2.1.3 Phonetic Symbolisation

The first attempts at phonetic writing were the alphabets, but as the spoken and written languages evolved at different rates, it was thought, when modern languages entered the schools, that auxiliary alphabets or spelling reform would ease the path of the learners. The question was complicated by two factors. The first was the phonetic evolution of language that had outstripped that of spelling. The second was reverence for etymology. In an effort to link the vernacular word with its etymon, etymological letters were freely inserted. Printers had a large hand in this last development, but their influence was confusing. Though

a	A	a
an	A	a
ai	A	a
é	E	e
e	E	e
i	I	i
is	I	i
O	O	o
on	O	o
eu	E	e
un	Y	y
ou	O	o
u	U	u
que	C	c
gue	G	g

che	H	h
je	J	j
ne	N	n
le	L	l
re	R	r
ze	Z	z
se	S	s
de	D	d
te	T	t
ve	V	v
fe	F	f
pe	P	p
be	B	b
me	M	m

Vaudelin's French Alphabet (1713)[674:4]

Copy in le Petit Séminaire de Québec

An example of the eighteenth-century spelling reform in France. As far as we know, this alphabet was not used in language-teaching.

their consciences demanded the insertion of these letters (like b in debt), they felt free to ommit these letters at will, such flexibility being demanded by the chancy techniques of justifying printed lines. Thus the spelling of a word varied according to the space available on the page.

The proponents of phonetic spelling fell into two camps. The spelling reformers, like Meigret,[511] proceeding from a phonetic analysis, aimed at replacing the spelling in use. The others tried to produce systems that would act as auxiliaries to the normal alphabets. The first of the second group was Jacques Dubois[482] who indicated, by a series of superscripts over the ordinary letters, the correct pronunciation (vide 3.2.2.2). It is from these experiments that the French accents developed. In England, Sir Thomas Smith[522] and John Hart[523] produced alphabets rivalling in phonetic acuteness that of the IPA. Hart is notable for his complete abandonment of etymology and for his consciousness of combinatory variation.[523:25] Invention of alphabets continued during the next two hundred years.

A.M. Bell tried to evolve a system which would suggest the movements used to produce a sound. His alphabet was revised and simplified by Sweet. Though the IPA as a whole produced an alphabet based on the Roman, members of the association worked on their own ides, the alphabet of Jones and Passy being a case in point.

The IPA preferred to use an alphabet based on Roman, as its

Sweet, H.

Revised Visible Speech[1339:10]

Reproduced by Courtesy of Mr. A. Oldknow

This is an adaptation of A.M. Bell's alphabet which appeared in the late 1860's. The C shape is meant to suggest the open mouth, and the obstructions proper to consonants are represented by bars or by distorting the form of the letter. Nasals are represented by a tilde. The general symbol for a vowel (I) represents the shape of the vocal cords in contact, while the various modifications of the shape are meant to show place and type of articulation. 'Narrow' and wide refer to up position.

(1) Sweet-Revised Visible Speech (1888)

Vowels

		BACK	MIXED	FRONT	BACK	MIXED	FRONT
high	SPREAD						
mid	SPREAD						
low	SPREAD						
high	ROUND						
mid	ROUND						
low	ROUND						

← Narrow → ← Wide →

General Vowel Sign - I

Consonants

		Throat	Back	Front	Point	P-Teeth	Blade	Bl-Point	Lip	L-Back	L-Teeth
Open	B										
	V										
Side	B										
	V										
Shut	B										
	V										
Nasal	B										
	V										

Some Diacritics (Modifiers): ⊢ Advancement / ⊣ Retraction / ⊥ Raised / ⊤ Lowered.

Jones, D. and Passy, P.

Alphabet Phonétique Organique[1339:11]

Reproduced by Courtesy of Mr. Oldknow

This is an adaptation of the Sweet alphabet on the previous page. 'Narrow' and 'wide' have been replaced by écarté and arrondi, but the general conventions of Visible Speech have been kept.

(2) Jones & Passy — Alphabet Phonétique Organique (1907)

		Vélaires		Palatales	Vélaires		Palatales
Voyelles	Fermées	ɯ	ɥ	h	d	ɸ	b
	Mi Fermées	ɯ	ɥ	h	d	ɸ	b
	Mi Ouvertes	ɤ	ɥ	h	ɑ	ɸ	b
	Ouvertes	ɤ ɥ		ɾ	ɑ ɸ		b
		Ecartées			Arrondies		

Consonnes

	Bronchiales	Laryngeales	Uvulaires	Velaires	Palatales	Dentales		Mixtes Labiales	Labiales
Plosives		x	ʊ ʊ	ʊ ʊ	ɔ ɔ	ɔ θ	ɔ θ	D B	D B
Nasales			ɴ ɴ	ɴ ɴ	ɴ ɲ	ɾ ɾ	ɾ ɾ	ɲ ɲ	ɲ ɲ
Laterales				ɰ ɰ	ɱ ɱ	ɛ ɛ	ɛ ɛ		ɜ ɜ
Semi Roulées			ʊ ʊ	ʊ ʊ		ɾ ɾ	ɾ ɾ		
Roulées		⊖	ʊ ʊ	ʊ ʊ		ɾ ɾ	ɾ ɾ		D D
Fricatives	o ⦶	⦶ ⦶	ʊ ʊ	ʊ ʊ	n n	c ɕ s ʂ s ʂ	c ɕ	ɔ ɔ	ɔ ɔ
Semi-Voyelles			ɥ ɥ	ɥ ɥ	h h	ɾ ɾ	ɾ ɾ	ɔ ɔ	ɔ ɔ

Semi Voyelles arrondies – ɑ d ɔ b

Consonnes arrondies – ʊ ʂ θ ω etc.

Sons relâchés – h ɥ ɸ d ɑ b etc.

Sons nasaux – ɥ ɸ b n ɾ ɛ etc.

Voyelles consonantes h d ɥ etc.

Consonnes syllabiques ɛ ɛ ɲ etc.

Voyelles soufflées ɯ ɸ etc.

Sons chuchés ɤ h h etc.

Sons prononcés avec le roulement glottal h ɛ etc.

1168:10

Alphabet of the Internation Phonetic Association

(as at 1960)

As far as possible the symbols are taken from the Roman alphabet as it is used in various countries in Europe. Letters have been added from other sources to represent sounds typical of certain languages (i.e. β and θ). It will be noticed that on these basic symbols there are no diacritics.

Consonants	Bilabial.	Labiodental.	Dental and Alveolar.	Retroflex.	Palato-alveolar.	Alveolo-palatal.	Palatal.	Velar.	Uvular.	Pharyngal.	Glottal.
Plosive . . .	p b		t d	ʈ ɖ			c ɟ	k g	q ɢ		ʔ
Nasal . . .	m	ɱ	n	ɳ			ɲ	ŋ	ɴ		
Lateral . . .			l	ɭ			ʎ				
„ fricative .			ɬ ɮ								
Rolled . . .			r						ʀ		
Flapped . .			ɾ	ɽ					ʀ		
Rolled fricative .			ɹ								
Fricative . .	ɸ β	f v	θð|sz|ɹ	ʂ ʐ	ʃ ʒ	ɕ ʑ	ç j	x ɣ	χ ʁ	ħ ʕ	h ɦ
Frictionless Continuants and Semi-vowels . .	w|ɥ	ʋ	ɹ				j (ɥ)	(w) ɣ	ʁ		

Vowels	Rounded	Front	Centr.	Back
Close . . .	(y ʉ u)	i y	ɨ ʉ	ɯ u
Half-close . .	(ø o)	e ø	ə	ɤ o
Half-open . .	(œ ɔ)	ɛ œ	ɐ	ʌ ɔ
		æ		
Open . . .	(ɒ)	a		ɑ ɒ

symbols were evocative enough to a European. As far as possible diacritics were kept for special purposes, e.g. indicating variants special to dialects. Modifications to thealphabet are not undertaken lightly. Before a new symbol is accepted it is dicussed in the pages of the Maître phonétique, and a decision of the council of the association is necessary.[1168:19]

Various types of transcription are possible. A 'broad transcription' corresponds to the modern phonemic transcription, and is recommended for teaching. By the use of diacritics and less flexible symbols, various 'narrow' transcriptions are possible for scientific purpose, or even for teaching. Though other alphabets exist, this has received the most general acceptance.

15.2.2 The Analysis of the Sentence

This is an area of analysis that most closely corresponds to the traditional discipline of grammar. It has been recognised since the Greeks began to teach their own language that some sort of analysis was needed to clarify procedures in the minds of both teacher and pupil. The normative orientation of grammar is due to its origins in the science of logic, and the discipline has fluctuated between logical and linguistic criteria ever since. Classical sources make it clear that grammarians took it on themselves early to cap their analyses by determining what what acceptable and what was not. It was not until the twentieth century that normative and descriptive grammar were separated.

15.2.2.1 Linguistic Criteria

Though grammar began as a branch of logic, its practical application to the problems of teaching rhetoric forced it to

take cognizance of language as it was being used. Thus, by the classical period it had become a discipline based on literary analysis. In addition, the range of acceptable authors was restricted and every ruling was based on an apposite quotation from one of the accepted authors. The great Latin grammarians analysed their language exactly on the model of Greek, thus setting a precedent that was followed until the end of the nineteenth century.

To the classical teacher or grammarian, analysis was only the beginning of grammar. It was neither a speculative nor a descriptive science, but a normative which set out the correct way of usinf language. As rhetoric was the expected sequel to grammar, a start had to be made in the arts of composition. So the body of rules drawn from logic was supplemented by those from literature. Indeed the Greek or Roman school-boy was introduced to stylistic criticism even before his own style was formed, in the hope that this forced growth would make good style instinctive. Thus Cassiodorus (fl 550 A.D.) opens his de Grammatica with this definition:'Grammar is the grace of elegant speech which comes from acaintance with famous poets and orators. Its function is to lay the ground for faultless composition in prose and verse.'[332:1152] It was natural that the boundary between grammar and rhetoric should be ill-defined, a constant annoyance during the whole of the classical and Low Latin period. This emphasis on literary usage, despite claims that grammar taught a person how to speak well, coloured the discipline until the twentieth century.

Though grammar was a favourite occupation of scholars of the

classical period, it was especially the fourth century that left its markon grammatical scholarship. The name most closely identified with the period is Aelius Donatus, whose Ars grammatica was used even in abridged editions well into the thirteenth century. These grammars continued the work of Varro, adapting the Greek frame of analysis to Classical Latin and setting a precedent that was challenged only in the twentieth century.

Donatus and Priscian dominated the medieval period. As far as standards went, a certain amount of conflict arose as Christians extended the allowable canon to include the Vulgate and the Fathers. There were, of course, objections from the purists; but many scholars took this as an opportunity to impugn the ancients: Smaragdus, Abbot of St Mihiel, resolved all stylistic conflicts in the following manner:'I do not follow Donatus, for I hold that Scripture has the higher authority.'in 152:181

In spite of people like the reverend Abbot, medieval reverence for the dimly remembered glories of Classical Latin found its main mode of expression in verbatim quotations and in summaries of the great grammarians. In Romance Europe, the gulf between the sermo popularis and the Latin of the educated became quite wide, but until the Carolingian Renaissance of the ninth century, nobody seemed to realise that neither of the linguistic standards was identical with Classical Latin.

The Carolingian churchmen aimed at a scholarly revision of sacred texts, a task that could only be done by first raising the standard of scholarship within the Empire. Hence the textbooks used were compiled from classical grammars. For the first

part of the Middle Ages, grammars were definitely archaist, grammar being a matter of applying philology as a normative discipline.

During the next three hundred years, the balance swung towards a logical approach to grammar, a tendency reversed at the Renaissance. Subsequent return to a linguistic standard was due to two factors: the coming of age of the vernaculars, and a violent reaction against medieval linguistic scholarship. The growing stature of the vernaculars demanded realistic and acceptable techniques of analysis; so the frame developed for classical languages was applied.

Vernacular grammars first appeared in the fourteenth century. In French, the Englishmanm John Barton, published the Donet francéis at the beginning of the century. In Provençal, the Donatz proensals (Faidit) and the Razos de trobar (de Bezalu) were the two earliest grammars of the type. They followed Donatus section by section, forcing the Latin analysis on the languages:

> There are six cases: nominative, genitive, dative, accusative, vocative and ablative. The nominative is shown by lo: as in lo reis est vengutz; the genitive by de, as in aquetz destrier es del rei; the dative by a as in mena la destrier al rei; the accusative by lo, as in eu vei lo rei armat;...
>
> 1400? (Uc Fadit) in 428:4

From this beginning, applying of Latinate frames to modern languages spread, until, by the end of the seventeenth century, descriptive-normative grammars of this type were common for all the languages of Europe.

During the Renaissance some attempt was made by people like

Ramus to counter this tendency; he tried to get away from the ordinary formalistic subdivisions of the Latin system to an arrangement based on his own observations. More important for the learners of living languages, pundits were laying down standards of usage based on observation of speech and writing. Ramus took part in this, but the most famous names in the field are Malherbe and Vaugelas, who exercised a reign of terror over the literary world. Similar movements in the rest of Europe resulted in the forming od Academies to establish standards in all departments of language use. The only one still active is the Académie française founded by Cardinal Richelieu in 1635.

By this time it was accepted that latinate analysiswould fit all languages. There were, however, some who departed from the principle for their own purposes. One was a M. Harriet who wrote a French grammar for the Basques.[732] To facilitate learning he analysed French according to categories he had worked out for Basque, an analysis that resembles very closely the twentieth-century structural approach.

The attitude to grammar was changing however, and while elementary grammars were outwardly the same as before, grammar one again became a logical discipline, and remained so until the middle of the nineteenth century. Revolt against this situation began early in the century: the Naturalists had no use for logical criteria, an Gouin at the end of the century rejects out of hand the logical requirement of symmetry in analysis that had been thrust on language by the scholars of the previous two centuries. Some of

them had even completed Greek paradigms by inferring forms that, though theoretically possible, were not found in any period. The final blow came from Saussure, 'Necessary divorce: grammar is the enemy of logic and logic of grammar.' in 100:103

Preoccupation with non-Indo-European languages this century confirmed the unsuitability of the traditional method of attack. Rejecting the word grammar with its traditional overtones, linguists adopted the word structure, and, following the approach adopted by the physical sciences, analysed the language as one would a physical compound. The movement rejected meaning as a criterion for the analysis of structure, a direct reversal of the classical approach to the problem. It is for this reason that drill methods, which do not really require full understanding of what is being said, appealed so much to structural linguists.

The structural approach to language analysis rested on phonology and grammar, taking its cue from the techniques used by Boas and his team to analyse Amerindian languages.[4:18] In their zeal for reform, the structuralists abandoned the traditional type of analysis altogether and applied structural analysis to all the languages they were dealing with. In the mid-nineteen-sixties the fashion changed to Chomsky's transformational grammar, which tries to take account of flexions and changes of word structure. In a sense this was more formal than the previously-used approach. But as it lent itself to the same type of exercise as used by the structuralists, it is difficult to gauge its effect on language-teaching.

15.2.2.2 The Logical Approach

Grammar has never managed to escape from its philosophical origins. In spite of its early acceptance as a linguistic discipline, it has continued to draw quite freely on philosophy for its methods and aims, even if such an approach was anachronistic.

The last flourish of logical grammar lasted for approximately two hundred years, from the early seventeenth century to the last editions of the Boscherelle French grammar in the eighteen-sixties, the high point being the mid-eighteenth century. Acceptance of grammar as a department of logic had been justified by Condillac on the grounds that, as language depends on thought and thought on logic, so grammar depends on logic.[738:35]

It follows, then, that the principles which govern the grammar of all languages are the same. This basic tenet of general grammar was modified by postulating that the peculiarities of each language were different modifications of the general principles.[823:21] From this developed the dichotomy of the art and science of grammar: all treatments of general grammar were part of the science; facts dealing with the individual languages were the art.[823:22] As general grammar never concerned itself with languages outside the Indo-European complex, no obstinate contradictions became apparent. Any difficulties were explained away by appeals to etymology.

Most of the development work in general grammar was done by the scholars of Port-Royal. They took over the phrase from Alsted, who invented the concept in 1606.[597:275] In his later years Comenius had taken up the idea, seeing Latin teaching as basic to the formation

of the intellect. The polyglot text-books of the Comenius method confirmed the tendency, and Comenius changed his approach to a doctrinaire formalism in his old age.

Arnauld and Lancelot, the authors of the Port-Royal grammars, dealt with most of the important languages of Europe, but uncovered nothing that would disturb their idea that the languages they studied were basically similar. Their analysis was an attempt to explore basic thought processes, and to regulate them, their approach being deeply influenced by the philosophy of Descartes. But the scheme of logic current at the time had very strong affinities with that current in the classical world. It is little wonder, therefore, that what differences they perceived were minimal.

The slow development of this logical approach parallelled a similar trend during the late Middle Ages. The medieval re-orientation of grammar as a philosophical discipline rose from a remark made by Peter of Helias, that Priscian and Donatus had neglected to give 'reasons' for their rulings. Evrard de Béthune, in the preface to Graecismus, expanded the criticism:

> As Priscian did not teach grammar by calling on every possible type of knowledge, his rules are of less value to us. He describes many constructions, without assigning any reason other than usage by ancient grammarians. For this reason he does not teach, for only those who give reasons for their rulings may be said to teach.
>
> 1200? (Evrard de Béthune) 277:5

This important statement of policy is the basis of the grammatica speculativa.

The exponents of grammatica speculativa were known as modistae,

from their custom of relating everything to the modi significandi. These were of two types, active and passive. It is only the first which concerns us here. The modus significandi activus was a property of the word, and, as such, had no connection with lexical meaning: it was essentially concerned with the way the word was linked into the sentence.[411:5] This was divided into the modus significandi essentialis and modus significandi accidentalis. The first part of speech had a necessary relationship to its referent: thus content words belonged to this class. The second were grammatical words, that were dependent for their function and meaning on other words in the sentence. From this division a whole scheme of grammar was erected. It was taken as universal, even though no attempt was made to apply it outside Latin: According to Roger Bacon, 'the substance of grammar is one and the same in all languages, even if there are accidental variations.'[in 100:15] The early grammarians of the school had admitted the possibility of several varying basic grammars, but this self-contradictory position had disappeared with further development of the doctrine.[100:10]

It is not to our purpose to trace the early development of grammar as a branch of logic, as this was concerned with Greek as a first language, having but little direct effect on foreign language-teaching. . .

15.2.3 The Analysis of the Word

The question of the exact nature of the word has caused linguists endless trouble. The earliest attempts at definition centred round its function of meaning and representation:

> A word is the smallest part of connected discourse, that is, of composition. It is a discrete unit, in that it designates a whole and transmits a complete sense. I make this distinction to prevent attempts to divide units like vires, as vi and res, or some such division. This is not designed to facilitate comprehension of a whole.
>
> 550 A.D.? (Priscian) 330:II.iii.14

This definition was echoed 1300 years later by Saussure, who pointed out the difficulty of delimiting the word from the stream of speech.[1012:145] Any approach to the problem is complicated by the fact that words are not the only units of speech that have meaning. Hence, Saussure is reluctant to use the word mot, and substitute unité.

Harold Palmer met the difficulty by abandoning the concept word in favour of three types of significant units: the monolog, the polylog and miolog. The first is a functionally independent unit, the second is a linguistic sign made up of two or more monologs (e.g. in fountain-pen); the third is a morpheme that exists only in composition (re- in redo).[1021:15] It is important to note that our concept of the word has long been clouded by the written language. Though separation of word from word arrived late in the history of writing, the very act implied one was conscious of a separation, as is quite clear from the way in which the ancients tackled the problems of analysis.

The ancient science which dealt with the word itself was termed orthographia, and it continued until the early Renaissance. While it was not concerned with the very nature of the word, the science, despite its title which would seem narrow to a modern, dealt with more

than spelling: ...'the Book of Caper, which deals with spelling, meanings and distinctions between words.'[325a:113] It covered four fields: spelling, meaning, usage and etymology. In practice the four were lumped together in the same treatise without any attempt to separate them.

Though there are traces of the science during the classical age of Rome, it was not until the Silver age that orthographia reached its definitive form. The most famous author was Palaemon, the reputed teacher of Juvenal. The fragments of his Orthographia are preserved in some of the manuscripts of Suetonius. Palaemon drew together all the threads of the science of the word, as the Romans knew it.

By the time of Palaemon, the regulation of spelling had become of critical importance. The spoken language had begun to evolve away from the written, and scholars were divided over whether to alter spelling to fit pronunciation, or vice versa. The archaist tendencies of the second century resisted any attempt to legitimise contemporary pronunciation by changing spelling, and the written word was used as a brake to the evolution of the spoken. Owing to the frequency of spelling mistakes this particular aspect gained in importance, gradually pre-empting the term.

Consideration of meaning involved two different approaches: definition and delimitation of paronyms and synonyms. This had been a Roman preoccupation since before classical times, but became an integral part of the grammarian's activity as classical purism gained ground in Rome. The importance of fine distinctions for legal purposes also had some influence; synonymy was a valued tool for making

sure that a law was comprehensive, covering all possibilities. For instance, in the Senatus Consultum de Baccharalibus (185 B.C.), which was enacted to stop Orphic worship in Italy, there are four words meaning to plot, each one of them throwing some part of the process into relief. Even Cato the Censor, who was inclined to regard linguistic quibbles as beneath his dignity remarked, 'Aliud est properare, aliud festinare.' Both words mean to hurry.

The consideration of usage revolved around questions of flexion and governance. Here, the principle of analogy was of the utmost importance: 'Honos/honor: if the nominative was honos, as in nepos, dos, sacerdos the genitive case would be honotis, as in dotis and sacerdotis. So we say honor, as in arbor, honoris as in arboris.'[308:307] Thus the ancient form was legislated out of the language.

Yet most of the grammarians of the time were convinced that etymology was the final court of appeal. Palaemon remarks, 'All the harmful effects of custom have been reversed by appealing to the ancients.'[308:310] This statement set the keynote for all the pre-Renaissance treatment of the word as an entity, but it is noticeable that it was applied only when it suited the grammarian in question. Hence many phonetic tendencies, chiefly assimilation, were reversed: inlustrare was written for illustrare, inpotens for impotens.

As exemplified in Latin, this led to absurdities: Varro (50 B.C.) gave two etyma for every word, one from Greek, the other from Italic. In addition, a similar configuration of a word caused it to be forcibly attached to another: terra ex quo teritur, for instance. The medieval taste for allegory has its roots in Roman practice:

lepus was derived from levipes (light of foot); spica was derived Aulus Gellius (100 A.D.) from spes, as the ear of corn gives hope of harvest.[313:XII.14]

Varro makes an important point in support of etymology. He regarded it as part of the system of the language, remarking that remembering the whole of a language would be a crushing task without the support of such a mechanism.[302:VI:36] He tried to keep the study of flexions separate from that of derivation. But later grammarians failed to follow his example. Greek became of increasing importance as the norm to which all etymological treatments of Latin were made to conform.[323a:756]

The medieval orthographiae followed the lines laid down during the classical era, but had a tendency to specialise in spelling problems. The seventh-century Appendix Probi shows a number of different influences at work. The first was an effort to adhere to imaginary Greek originals: thus spellings like vyr and vyrgo are prescribed in favour of the authentic vir and virgo.[56:29] Other prescriptions show the effect of the evolution of Vulgar Latin. They include attempts to preserve atonic short vowels (speculum non speclum), to counter the ancient tendency to drop final m (pridem non pride), and to prevent spirantisation of plosive consonants (Baculus non vaclus). In fact all the evolutionary tendencies of early Romance receive attention.[56:28-34] It is not absolutely certain that this list was meant for second language teaching, it was probably directed towards young Latin speakers whose speech was beginning to show these peculiarities. But later orthographiae

followed the same lines. Agroecus (700 A.D.?) attacks the same faults, for example the Vulgar Latin confusion between [e] and [I]: 'One binds (ligat) with a chain, but deals (legat) in a will.' 325a:124

In the delineation of meaning, definition, even without the preliminary step of distinguishing between synonyms, became important. Alcuin (775 A.D.) wrote about the word probo: 'Probo has two meanings: we probamus (approve of) what we choose. And it also means to test: "Proba me Deus."' 357b:914A

Until the work of the modistae, there was little extended consideration of the word and its relationship with the thing it represented. The modistae distinguished three levels of analysis: modus essendi, modus intelligendi and modus significandi. Lexical consideration of the word was determined by the modus significandi passivus, which was a property of the thing signified. This rested on the modus intelligendi passivus which was a property of the thing as it was perceived. Both rested on the modus essendi, the conditions of existence of the thing. The most important feature of their approach is the emphasis on the interaction of the cognitive faculties in the creation of the signifier: in many ways, the modistae look forward to Saussure and Guillaume.

The Renaissance approach to the Latin word was governed by stylistic considerations. The Renaissance Latin Copiae follow directly along the lines of the medieval Orthographiae, reverting to the Classical preoccupation with fine distinctions:

> Between frondes and folia (leaves): only trees have frondes; both trees and flowering shrubs have folia. Between excubiae and vigiliae:

> (guard duty) Excubiae pertains to both day and night; vigiliae to night duty only.
>
> 1491 (Valla) 442:53

Spelling is an incidental matter, the Carolingian standards being accepted, and etymology loses, at least temporarily, its overriding importance in word study. Because it was felt that modern language could gain finesse only under the tutelage of Latin, extensive borrowing and remodelling, guided by etymology took place.

Etymology proved to be a double-edged weapon. Though it became more scientific during the seventeenth and eighteenth centuries, it still regulated spelling and meaning, prevailing over popular usage as far as educated speech and writing were concerned. It was not until the twentieth century that the science of orthographia finally split into four parts: orthography, etymology, semantics and lexicology.

Language teachers of the nineteenth century looked into the problem of the word from several angles. Dufief, in dividing vocabulary into 'sense-words' and link-words', looked both forwards and backwards.[771:xi] On the one hand he recalled the Aristotelian classification of ὀνόματα, ῥήματα (nouns and verbs) and σύνδεσμοι (all the other parts of speech) and on the other he anticipated the distinction between form and content words that is at the base of the structural approach to teaching grammar. Seventy years later, Gouin, relying on what Saussure was later to call valeur, classified the stock of vocabulary that he taught into objective and subjective language.

Discovery of the relationship of the languages of the Indo-European complex caused a revival and re-orientation of etymology. Basing themselves on the newly-discovered rules of phonetic change, linguists, most of them Germans, traced the ancentry of modern Indo-European languages, even building a hypothetical common Indo-European. The most complex corpus of knowledge existed in Romance languages, as the ancester of the group was still known. This group of linguists, the <u>neo-grammarians</u>, dominated linguistics until well into the first half of this century. At their prompting, attempts were made to apply their findings to language-teaching: the vogue of this approach was, however, short.

It was Saussure who pointed out that, while historical studies in linguistics were of great interest, studies of languages in their modern form were equally rewarding. In putting forward the concept of 'states of language', he provided a framework which would allow a language to be analysed at every stage of its development. In lexicology and semantics this gave rise to several developments. One of the most fruitful was the theory of the semantic field. Some hint of it occurs in Humboldt but it was first elaborated by Jost Trier.[1191a:123] The lexical resources of language were regarded as falling into a mosaic in which each piece set bounds to the meaning of its neighbours. This is quite like Saussure's figure of pieces disposed on a chess-board.[1012:126] As in the linguistic field, the movement of one piece would upset the whole pattern of relationships. This was a good way of approaching the difficulties of finding equivalences between languages. Saussure's idea of <u>valeur</u> also provides a linguistic approach to the problem of cultural orientation of words and ideas,

a proper publication of the [illegible] in French, which marked the birth of language-teaching.[illegible]

It is only during the twentieth century that linguistic analysis divorced itself from a teaching aim. The dominating orientation of all branches of linguistics and grammar for [illegible] before this century. In teaching it still exists, but outside the main stream of linguistics, which is more concerned with describing what is, rather than with laying down what should exist.

In these two chapters, we have been examining the science which gave rise to the ideas of language-teaching. It now remains for us to account for their fate.

PART VII

WHAT HAS HAPPENED TO THE IDEAS?

The total corpus of ideas accessible to language teachers is not infinite, and has not changed basically in 2000 years. What have been in constant change are the ways of building methods from them, and the part of the corpus that is accepted, varies from generation to generation, as does the form in which the ideas present themselves. Here we consider the reasons for the birth, development and death of the ideas discussed in the previous parts of the book.

The basic factor in progress from discovery, to full implementation, and then to abandonment is the peculiar tendency of any idea to be choked by formalism. This is a trend which the art of education shares with the fine arts. When an idea first appears and appeals to the most creative in the field, it is developed little by little. At all stages of the development of ideas and methods, the less original follow the successful innovators like sheep, accepting as received doctrine what is really a transitional stage. Inevitably the idea reaches the limit of its growth. At this stage, it is applied slavishly by the unoriginal, who are always in the majority, catches the attention of the interested dabbler, and repels the creative who turn elsewhere. (There is a creative element in teaching; the teacher, like an artist, leaves his own imprint on the thing he produces.)[1331:162] Thus an idea develops to sterility and dies by neglect, to be rediscovered later; and then it goes through the same cycle of tentative development, doctrinaire enforcement and rejection.

Very few inherently bad ideas have ever been put forward in language-teaching. The reason for their evolution is to be found in the society in which teaching takes place and in the men who practice the art.

Formative relationships between education and society are reciprocal, and language-teaching has shared fully in them. As educational administrators usually come from society at large rather than from among professional educators, the amateur viewpoint has had tremendous influence. Indeed, it is remarkable that so many people whose practical experience was intensely limited have put forward theories of education and teaching that have had a formative influence on the field. Rousseau is a case in point. Educational ideas which fit in with contemporary thought and prejudices find ready acceptable while others, which may be just as sound, but which run counter to the orthodox thought of the time, die for lack of support. One of the most important variables has been the relative importance of Church and State in society as a whole: this has affected both the choice of languages taught and the method of teaching.

Though the teaching body itself has not had as much influence on the provenance of philosophers of education, it has had much on the practice of individual subjects. Ideas are usually judged, not on their theoretical worth, but on their feasibility under prevailing circumstances and on their relation to the aims recognised by the profession, which need not coincide in all respects with those recognised by the administrators or the public. A teacher's receptivity to new ideas is also conditioned by the fact that he himself is a member of the society in which he lives, and shares its views. Likewise his training is also an important factor in forming his attitudes, as are his pride in his profession and his own sense of experimentation. Thus the discovery, development and survival of an idea depend on two factors: the public and the teacher.

CHAPTER 16

The Public and Language-Teaching

16.1 The Choice of Language Taught

16.2 Religious, Moral and Social Aims

- 16.2.1 Religious Aims
- 16.2.2 Moral Aims
- 16.2.3 Social and Political Aims
- 16.2.4 Cultural Aims
- 16.2.5 International Languages

16.3 Attitudes to Aims and Ideas

> The learning of a second language must be regarded as a necessary part of total personality formation in the modern world since it should enable a person to live and move more freely in more than one culture and free him from the limitations imposed by belonging to and being educated within a single cultural group and a single linguistic community.
>
> 1963 (Stern) 1314a:15

Education is one of the few professional fields that is controlled at most levels by amateurs and interested outsiders. This is natural, considering the social importance of education and the fact that teaching is a fundamental human activity that everybody, at some stage of his life, is forced to do. Thus public opinion acts as an efficient control, preventing the promulgation of ideas that are contrary to the accepted values of society. The matters of interest to the public and the educational administrator fall under three heads: the choice of language to be taught, the moral and religious consequences of teaching and learning, and the intellectual and social values that regulate both subject matter and methodology.

16.1 The Choice of Language Taught

In the West, language-teaching has been dominated by Latin and Greek, their position being effectively challenged only during the twentieth century.

Since the intellectual life of Rome was entirely formed by Greek ideas, Greek was the prerequisite for the educated and cultured. But outside a restricted area in Italy, Latin was a foreign language; and as any advancement was dependent on a good knowledge of Latin, it too was a necessity for any ambitious provincial. The local languages had no status whatsoever and did not enter into consideration. Even

the Greek dialects succumbed to the pressure of Attic and the Κοινή (Hellenistic Greek), which remained the second language of the Empire until it was divided.

It seems that the decline of Greek antedates the complete separation of the two empires. An enemy of St Jerome, Rufinus, claims that before St Jerome became interested in Theology, he did not know Greek and adds the comment *pacum pariter* (like me).(*vide* PL 21:590D) There is also evidence to show that St Augustine's Greek was not very good.[47:140] The picture of the later Empire that emerges is of brilliant Greek scholarship confined to a circle of archaists that became smaller as time went on.[47:142] By the sixth century even the popes were ignorant of the language. Gregory the Great confessed that: 'We are neither acquainted with Greek, nor have we ever written in Greek.'[337:Ep.xi:55] It seems that the decline of Greek was largely due to political reasons, though the difficulties of learning Greek and Latin together probably contributed to its demise as well, for both were foreign languages in parts of the Empire. As the Romance vernaculars diverged more and more from Latin, Greek became the preserve of diplomats and scholars, leading a precarious existence among the Romance-speaking elite and in certain monasteries in Germany and Ireland.[124]

Formal instruction in the Romance vernaculars began some time in the thirteenth century, without, however, coming into conflict with Latin. Much of the impetus for this movement came from the troubadours who, in the manner of the Greek dramatists, recognised different dialects as appropriate for different genres:

> For this reason I say that everybody who wishes to write poetry or understand it must have a good mastery of the Limousin dialect, and then must know something about grammar, if his prime aim is writing or appreciation. For the whole of this dialect is spoken naturally by means of cases, genders, tenses and words, as you will easily find out if you will listen.
>
> 1300 (Raimond de Bezalu) 416:71

By the late thirteenth century French was already being spread throughout Europe as a language of culture. Brunetto Latini and Martino da Canale remark on its beauty and on its wide acceptance in European society.[in 36:23] This was especially noticeable in the princely and royal courts. In Sicily and the south of Italy, however, owing to the large number of Greek communities remaining there, Greek was still important. The arrival of cultured refugees from Constantinople during the fifteenth century gave this dying culture new life and brought Greek once again to the attention of the scholarly world.

While Latin dominated scholarship during the Renaissance, Greek dominated religion; Italian, polite society. But French never really lost the place it had held in medieval Europe. In England, for instance, it was the language of Henry VIII's court.[103:78] But, in spite of this, the position of Latin as the language of controversy and scholarship was not assailed.

By deliberately abandoning the vigorous, if unclassical, Latin of the Middle Ages for the self-conscious polish of the Roman Golden Age, Renaissance scholars contributed to the decline of classical studies. This change of emphasis in itself would have had little effect on the survival of the discipline, had interest not been growing in the vernaculars. Convinced Latinists regarded the vernacular as a tool for

classroom teaching, but many others regarded skill in the mother tongue as one of the marks of the educated gentleman. Even during the fourteenth century the Ars dictaminis of the university of Bologna had been concerned with Italian as well as Latin. Dante, despite his excellent Latin scholarship looked forward to the maturing of the vernaculars;[418] Cardinal Antoniano remarked that it was reprehensible to find a gentleman who scarcely knew his mother tongue.[214:67]

The same qualities of grace and exactness required in Latin were being expected in modern languages. The first stages of self-consciousness in the vernaculars caused furious attacks on the influence of other living languages, especially Italian.[510] As yet, Latin was spared, as it had a seemingly unbreakable monopoly over scholarship, and, until the eighteenth century, it often acted as a vehicle through which other languages were taught. But during the seventeenth century its rights were questioned. The comment of Lelaboureur was typical: 'It is a dead language, and one whose sleep we do not wish to disturb: ours (i.e. French) is living and we can even say that it has assumed the rights of succession.'[644:16] Even so, the list of modern languages taught was quite restricted. Italian, French, Spanish, Portuguese, German and English were the most common. Catalan and the Provençal dialects, which had been of prime importance during the late Middle Ages had lost their relevance to literature and were no longer taught.

Attacks on the classical languages became more common during the nineteenth century, but modern languages remained on the fringe of the curriculum. It was not until the Direct Method movement brought them to the attention of the public at the end of the century that the decline

of classical languages was accelerated. By the end of the nineteen-sixties, Classical Greek rarely appeared in the curriculum; and Latin was no longer the centre of a good education.

The European zeal for colonisation that reached its peak during the nineteenth century brought the languages of America, Africa, Asia and Oceania to the attention of Europe. As missionaries often penetrated where colonisers were unwilling to go, the first analyses of these languages for the purposes of teaching were made by missionaries, and, often, the first book translated was the Bible. This was still going on in the 1960's, but as many of the territories colonised during the nineteenth century are now independent, their vernaculars became national languages.

This poses a problem of choice for those in these territories whose language is not the national language,[1329a:14-44] as well as for foreigners who wish to enter into diplomatic or trade relationships. Thus the corpus of teachable languages suddenly expanded from the traditional list to cover languages which had gained political importance. Another important factor in the choice of a language to learn was the ideological struggle going on between the Communist and Western blocs after the Second World War. For the purposes of propaganda, the languages of the newly independent countries had to be known by both sides, and an undignified competition ensued as to which bloc could command the most languages.

The question of the order in which a number of foreign languages should be taught raised some debate. In general, it has been preferred to teach easier languages first. Thus Esperantists have suggested that

Esperanto, being a language designed without irregularities, could be taught to show pupils the mechanics of language-learning.[1066:92] In traditional practice, however, Latin was taught first as the foundation of all scholarship, and other languages were taught through it. It has been suggested that cognate languages should be taught first: thus an English speaker would start with German and the French speaker with Italian or Spanish. However this idea drew little support.

16.2 Religious, Moral and Social Consequences

Society looks to education to provide more than mere knowledge: it must provide an ethical and moral component which has always been of utmost importance to the pupil's later absorption into adult society. In the case of classical languages, their value as tools of established religion was most important. In addition, the effort involved in learning any language has been accorded a role in character formation. Lastly, knowledge of foreign languages has traditionally been expected to bring about a tolerance for foreign cultures.

16.2.1 Religious Aims

As the religious tradition of Europe depends on documents written in Latin, Greek and Hebrew, these three languages have always held an important place:

> There are three sacred languages: Hebrew, Greek and Latin, which have great value for the whole world. For these languages were written over the Lord's cross by Pilate to detail the reason for his death. For this reason, and because of the veiled language of Sacred Scripture, knowledge of these three languages is necessary.
>
> 600 A.D. (Isidore) 341:IX.i.3

The requirements of biblical exegesis provided much of the motivation for classical study, and in the Latin Rite sections of the Roman Catholic

Church, which used an entirely Latin liturgy until 1965, a good command of Latin was necessary for the clergy at least. In the Protestant world, Greek and Hebrew were needed for Biblical scholarship and Latin was necessary for the study of basic documents from the Reformation period.

Owing to the mythological content of classical literature and the ethical aims of the classical poets, literary studies feel under the suspicion of the Christian church. About the middle of the third century A.D. arose what Bolgar called 'the Christian dilemma'.[16:12] The comprehension of grammar and literature in one discipline, coupled with the emergence of a Christian literature in both Latin and Greek, brought about a crisis of conscience that was never resolved on the continent of Europe. In the face of a literature dealing with divinities whose morals in many cases did not measure up to Christian standards, Christians began to ask themselves whether a pure latinity or a sound Greek style were worth the risk to their faith and morals. Yet refusal to have anything to do with ancient literature would have isolated them from their intellectual heritage, making the work of apostolate almost impossible. The question was further complicated by the rise of Christian dialects with their roots in popular Latin and Greek, heavily affected by the κοινή of the Greek Bible. Finally, as many Christians were teachers, religious sanctions against classical studies would have destroyed their living.

In spite of this, rigorists like Tertullian (whose Latin is nothing to boast of) advocated complete abandonment of the Classics.[16:50] Moderates advised careful selection of what was useful. St Basil (fl 350 A.D.) recommends: 'And just as in plucking the blooms from a rosebed we avoid the thorns, so also in garnering from such writings whatever is

useful, let us guard against what is harmful.'[138:393] This was the attitude of St Augustine, who was one of the formative writers of the Christian tradition.[16:54] Though he used a classical style in his most formal writings addressed to a pagan audience, he was careful to use a popular style in his sermons.[151:181] Failure to perceive this distinction led to stylistic confusion during the Middle Ages.

But in Ireland, where the classical languages were the vehicle of the Christian religion, the dilemma did not arise. There, paganism was associated with the druidic writings in Gaelic, and they saw Christianity in all classical literature. The common messianic interpretation of Vergil's Fourth Eclogue, which refers to the birth of a child who will bring peace to the Roman World, is an example of this sort of identification.

For the later Middle Ages, classical scholarship had value outside the narrowly exegetical sphere. After the Carolingian Renaissance scholars tended to regard correct latinity as an honour to God: 'According the Aelfric: 'It seems better to me to pay due honour to God the Father with the syllables lengthened in the correct way than to shorten them in the English fashion. God is not to be subjected to Grammar.'[368:2] This was an echo of the attitudes of the Carolingian Renaissance which was set afoot for the sole purpose of revising the sacred books and the liturgical books of the Gallican liturgy. One is inclined to suspect that pleasing the royal ears when their owner was in chapel ranked with honouring God. A more serious reason, which remained current until the time of St Thomas Aquinas, was the opinion that a sacramental formula mangled by the priest was invalid:

> But lately throughout the Universal Church, countless numbers pronounce the words instituted by the Church and do not know what they are saying, nor do they keep the correct pronunciation of the words. This can not happen without injury to the sacrament.
>
> 1260 (Roger Bacon) 407:107

The only religious value accorded living languages rose out of the Crusades: a knowledge of Eastern languages was necessary for those who wished to convert the heathen.[413]

Yet the early Christian division of opinion was perpetuated through the Middle Ages to the early Renaissance. In spite of attempts to preserve classical linguistic standards, the literature was regarded with suspicion. Alcuin, in his letter to his brothers at York, counsels: 'Let the sacred poets satisfy your needs. You do not need to be polluted by the flowery eloquence of Vergil.'[357c:§10] Spreading of the Cluniac movement in Northern Europe was largely responsible for the late medieval neglect of the Classics in monasteries: Peter Damian (fl 1000) writes of a visit to one of these houses: 'I was overjoyed to find that they had no schools for little boys, who often cause the rigor of the holy life to be slackened.'[393:621] One can picture the dilemma of cultivated courts like those of Charlemagne and the Norman kings of southern Italy, which took much of their inspiration from the classics, but were consciously christian as well.

In spite of their enthusiasm for the classics, Renaissance educators shared the disquiet of medieval scholars. According to Antoniano: 'I, for my part, hold it better to see Christians with good morals and little eloquence, rather than see them unworthy of the name of Christ despite the brilliance of their eloquence.'[214:63] This attitude slowly disappeared as the classical languages became tools of controversy, and as

stylistic considerations dominated. One can gauge the importance of style from the numerous versions of the Bible that were produced in classical Greek and Latin by Renaissance scholars, and by the revision of the Roman Breviary undertaken at the order of Pope Urban VIII. All the medieval hymns were polished until they conformed to the educated taste of the time.

In spite of its importance in scholarship, Greek was considered dangerous by many scholars. A common saying among churchmen of the time is significant: 'Be careful of Greek, otherwise you will apostatise.'[525:7] This warning was the last trace of an attitude that had lasted since the late Roman Empire. It was partly due to the questionable content of much Greek literature, partly to the reputation Greeks had acquired in Rome for licence and debauchery. It disappeared only during the seventeenth century as Greek had become identified with Biblical scholarship and fascination with the old pagan values had become a thing of the past.

16.2.2 Moral Aims

In considering the moral worth attributed to language studies, one has to deal with an ambivalence in attitude. In spite of what has already been said about Christian suspicions of classical literature, many writers in both classical and medieval periods were impressed with its moral relevance. Abelard advised a pupil to 'love the discipline of letters, and you will not love the sins of the flesh.'[391:310] This is taken textually from St Jerome's letter to Laeta (350 A.D.?),[325] written in answer to a request for advice on educating a young girl.

Christian though this idea is, it had its roots in the practice of

ancient Greece and Rome. In his Dialogus de Oratoribus (80 A.D.) Tacitus attacks the contemporary schools of rhetoric that taught only the arts of elocution, pointing out that the ancients considered a moral training, gained through a sound schooling in a good home, to be essential to a future orator.[311:31]

This last idea was reinforced by the derivations commonly ascribed to ars:

> We use the word, ars, because by its rules we are bound (arctare) and hold to a certain course of action (constringere). Others claim that the word comes from the Greek, ἀρετη, that is from the virtues of teaching, which brings knowledge of good to learned men.
>
> 550 A.D. (Cassiodorus) 332:1151

Medieval scholars followed this line of thought exactly, seeing an art as dealing only with what was good. An unknown scholar glossed the word in the Morale Scholarium of John of Garland thus: 'All arts, insofar as they are arts, deal with the good and the classification of good. Any abuse is evil.'[410:190]

Notwithstanding this attitude, later scholars, to account for the moral value of language study, seized on literature as the valuable element. The great Classical poets were regarded as the embodiment of every conceivable moral goodness. In addition, the discipline required to plough through the aridity of the first stages of language study was looked on, not as the result of bad teaching, but as desirable in the formation of character.

Moral relevance of classical languages to the art of government was an important tenet of the Carolingian court:

> There is nothing more effective in directing one's life according to the best moral standards, nothing more necessary to the exercise of kingly power, than the riches of wisdom, a high regard for learning and deep erudition.
>
> 800 A.D. (Alcuin) Ep 43: PL 101:209

The long life of this idea ended only during the early twentieth century, a classical education being considered necessary for the most gifted, especially for those going into public service. One will recall that, in the various treatises published during the Renaissance on the education of the prince, a classical education played a most important role. This simply follows a tradition that goes back to the Gracchi, who, it seems, were the first Romans educated in Greek to hold public office.

Common belief from the Classical Age until after the Renaissance was that a country that was morally sound spoke a well-ordered, forceful language. The Alexandrian school of poets and critics tried to bring back the greatness of Greece by reforming the language and restoring it to the classical standard of the fourth century B.C. They had their imitators in Augustan Rome who tried to freeze the language to that stage of development in the hope that the republican virtues would not die put under the emperors. This philosophy was one of the root causes for the Renaissance return to Classical Latin: 'For mark all ages: look upon the whole course of both the Greek and Latin tongue, and ye shall surely find that when apt and good words began to be neglected...then also began ill deeds to spring....'[525:134]

The modern languages did not share this development, being taught at first for practical reasons, having no tradition, and lacking a religious aura. But to be accepted in the schools as having the same

educational, moral and intellectual values as Latin, they had to be taught with the same methods and according to the same analysis.

16.2.3 Social and Political Aims

It is rare that a society does not consider language as one of its distinguishing marks, and does not feel some kinship with another group that speaks its language. Thus the Greeks designated foreigners by the unflattering name of βάρβαροι (stammerers) and transmitted the pejorative undertones of the word to the Latin barbari, and to its derivatives in the modern European languages. However, any community that adopted the Greek language as an ordinary vehicle of social life was welcomed into the Greek nation: hence, when Greek became the official language of the court of Philip V, the father of Alexander the Great, Macedonia was given the right to compete in the Olympic games, which was the prerogative of the Greek community of nations.[212:91]

In the late Roman Empire, with grants of full citizenship to all free-born persons and the increasing number of manumitted slaves, the inculcation of a true Roman pride in the imperial heritage seemed a pressing necessity: hence the growing official interest in education. Sporadic attempts were made to latinise the East, centres of Latin learning being founded at Beyrouth and Byzantium.[123:349] Roman officials tried to carry on imperial business in Latin, even requiring the use of interpreters on official occasions. For some time after the division of the Empire, Latin remained the official language of the Byzantine court. In the West, the most serious problem was the Romanisation of the peoples of the frontier. Settlement by Germanic tribes was encouraged, provided they adopted Roman institutions and the Latin language. So oratory,

which had fallen into a decline following its banishment to the classroom under the totalitarian emperors of the first centuries of the Empire, acquired a new lease of life as a vehicle of cultured persuasion.[39:309] This movement was fed mainly from the excellent schools of the south of Gaul, and was transmitted to Ireland through the efforts of missionaries like St Patrick.

After the destruction of the Empire of the West, Latin remained the international language of culture, so overshadowing the Romance vernaculars that for six centuries they had no intellectual standing and little political significance.[36:309] The rise of linguistic nationalism can be dated from the Renaissance.

Linguistic jingoism was a natural outcome of the new pride men felt in their own language, and mythical beliefs like '<u>la clarté française</u>', are a direct outcome of the period. One tends to forget that the same claim was made for all the great European languages, but, as French cultural influence dominated Europe, the claims of Frenchmen for the logical efficacy of their own language drowned out those of all other nationalities. Thus the idea of language as a unifying or divisive influence appeared as well, and suppression of minority languages became one of the goals of nation builders and colonisers. The main instrument of this was, at the time, the school; though, during the twentieth century, mass media and general population mobility played an even more important part.

Thus, after the French revolution, the new rulers of France tried to stamp out all the dialects and <u>patois</u> spoken outside the <u>Ile de France</u>; after the English conquest of Canada, attempts were made to

assimilate the French by a deliberate policy of denying them schools in their own language, a policy reversed at the beginning of the nineteenth century. In colonies of other European nations, the same thing was done, but usually a little more tactfully. Portugal, for instance, offered full citizenship to any of the inhabitants of its colonial empire who could speak Portuguese. It is a general pattern that higher education and advancement depend on an efficient command of the official language.

Multilingual countries, like South Africa and Russia, tried to ensure some national unity by teaching the most important languages throughout the school system. Still others, mainly former colonies, opted, often temporarily, for the coloniser's language, as no native language was sufficiently widespread for general adoption, and the political and emotional consequences of preferring one native language to the others were less ominous than choosing an outside language. India and Malaysia are cases in point.[1329a:53-76] Another formula that was used, especially in Europe, was adopting the dialect of one area as the official language. Usually the social and cultural development of this area made any other choice impossible. Thus the dialect of the Ile de France became accepted as French and Tuscan became Italian. In all cases, the instrument of transmission was the school system.

16.2.4 Cultural Aims

Knowledge of foreign cultures has always loomed large in the thoughts of language teachers. It is now commonly accepted that the culture of other language groups must be known for the purpose of effective communication with them, for the vaguer aim of 'sympathy and knowledge', and for full understanding of one's own culture.

The cultural orientation of language-teaching has always been one of its unstated aims. Otherwise, it is impossible to explain the hold Greek literature, history and attitudes had over Roman thought. It is likewise noteworthy that the scholia so frequent in medieval editions of the classics dealt as often with cultural facts as with grammar. We have already mentioned the importance of the Renaissance colloquy in teaching basic etiquette. (§4.3.1) In addition, scholars of the Renaissance recognised the utility of languages as a medium of international understanding:

> And thus the science of letters is an excellent and precious thing, and like an inspiration of God given to men through his infinite goodness, to serve as a help and to give us a clear understanding of human nature. This acquisition and magnificent gift must serve us as an antidote and balancing influence more of divine value than of human....
>
> 1574 (Budé) 504:16

The religious aspect of the Renaissance position is notable, but it gave way to the humanitarianism of the eighteenth and nineteenth centuries. At the end of the nineteenth century Gouin devoted a whole chapter of his book to the importance of culture,[896a] a theme developed by the Direct Methodists.[1005:273] Though the cultural orientation of the Direct Method language courses is often regarded as something grafted on to the teaching of language, those in the main stream realised it went deeper, taking in all aspects of teaching:

> The grammar lesson, even though it is essential, can never be self-sufficient for us, can never be our final goal. We have a far more important and fitting aim, and that is the initiation of the pupil into the culture and mentality of the foreign people.
>
> 1928 (Strohmeyer) 1055:79

The psychological orientation of language towards behaviour accepted by the structuralists, brought this idea to the forefront after the Second

World War, though, even in the short time between the Direct Method and the beginning of the war, cultural training had been neglected.

In Soviet Russia, the teaching of cultural material in the foreign language was first deliberately rejected, then subordinated to political indoctrination. Following the ideas of Ščerba, it was considered that one of the main intellectual purposes of foreign languages was to teach the value of one's own culture by comparing it with others.[98:9] But as the authorities carefully fostered the idea that the way of life of the Soviet state was immeasurably superior to that of other nations, in practice, foreign cultures were neglected, or elements of foreign life were chosen to throw into relief the advantages of living under the Communist system. Thus the general pattern of foreign life was distorted and, in English especially, the curriculum included literature depicting the miseries of the Industrial Revolution, or oriented towards the development of socialist and communist thought in the West.[98:29] Extra-curricular activities, clubs, correspondence and songs were given the same bias.[98:94-103] Ideological education was inextricably mixed with cultural.

In the West, though cultural teaching had varying fortunes in modern languages, under the name of 'antiquities', it was an essential part of the classics course. It returned to the modern language course during the Second World War. The most sophisticated modern approach to the problem was worked out in the United States. 'Language and Area Programmes' were elaborated at many universities as inter-disciplinary courses in which the history and geography departments collaborated with the requisite language departments. These were the outcome of

certain aspects of the wartime ASTP programmes, in which some attempt was made to prevent American soldiers from offending the sensibilities of those whose language they were learning:

> A common interest of those services and arms was that officers or soldiers be able to speak one or more foreign languages, know the areas in which the languages are used and have insight into the elements which favour or endanger relations between the Army and the people with whom it comes into contact.
>
> 1944 (Agard) 2:4

The fact was ignored that exactly similar programmes had been in use in classics since the early Middle Ages.

16.2.5 International Languages

The idea that communication was not the most important reason for learning a foreign language, though only recently promulgated, is not new. With the growth of European vernaculars and the consequent breakdown in communication and understanding in the scholarly community of Europe, it was seriously considered that an international language might remedy matters. Latin was still the obvious choice:

> From the nature of things it should be obvious that there is one language which all nations should use. If this can not be achieved, then at least one language should be common to the peoples and nations, which worship in the same fashion, in order to carry out business and spread scholarship.
>
> 1531 (Vives) 484:462

This was a basic motivation of Comenius in teaching Latin; he was not interested in the language for itself, but in its role in the education of the child and in the unity it could bring to Europe.

The modern international language movement falls into three groups: those who champion a language which already exists, those who recommend

an artificial language, and those who simplify existing languages.

Arguing from the large number of both native-born and foreign speakers of French and English, their geographic spread, and their long history of diplomatic and social use, many press the claims of English and French. They point out that these were designated as the working languages of the UNO, and that English became the official language of many western alliances like NATO and SEATO. To a certain extent, Russian had its claims as it is the international language of the communist movement. Others oppose these languages on the grounds that they have nationalist and ideological connotations, and, arguing from the long role of Latin as an international language, recommend its adoption.

The proponents of artificial languages attack living languages as being too difficult, and point to Esperanto and its descendant Ido, or to any one of the myriad of artificial languages designed to eliminate irregularities of flexion, grammar and spelling. As these languages are derived from the common stock of most of the important languages of the world, their advocates claim that they avoid nationalist difficulties and are easier to learn than other languages, living or dead.

Simplifiers of existing languages produced Basic English (§7.4.2) and Latino sine flexione, both aimed at taking advantage of the word-stock of the respective languages while simplifying the grammar. This compromise solution only added more artificial languages, as each group refused to be swayed by the arguments of the others.

16.3 Attitudes to Aims and Ideas

It is the general pattern in education that few question the aims

and methods generally accepted, but raise a tremendous outcry when any change is suggested.

The greatest safeguard for any curriculum is public snobbery, a fact obvious at all ages, but not closely analysed until the nineteenth century:

> The Culture which is supposed to plume itself on a smattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity; it is valued either out of sheer vanity or ignorance, or else as an engine of social and class distinctio....
>
> 1867 (Matthew Arnold) in 49:442

The tone of this quotation shows the growing interest in modern languages as a school discipline, this became especially vocal as education ceased to be a monopoly of the rich, and came to be regarded as an essential to advancement in society, not merely as something conferring graces on those whose livelihood was already assured. The acid comment of Petronius has a modern ring: 'Children in school become immensely stupid because they hear or see nothing that is in common use.' (Satiricon 1) This opinion has, at various times, had important effects on what is taught. The long exclusion of modern languages from the schools and the modern decline of classical languages is partly due to this factor.

We have noted elsewhere that one of the values ascribed to language study is mental discipline. While this is important, it has usually been appealed to as an emergency device when the other aims of language-teaching are becoming confused: 'Language-teaching suffers because its aims are ill-defined. We have never decided if we should teach languages for use or merely as a discipline. Wavering between these objectives, we are hampered in both.'[1229:5] Just what the term Mental Discipline

means is not clear either. The founders of the FIMS programme saw the knowledge of a foreign language as a 'necessary element in total personality formation,'[1314a:15] by which the child's appreciation of the world around him is heightened. The usual conception of 'mental discipline' seems to be a vague toughening of the mental sinews. This idea which has been used to justify every since in methodology, was the main point attacked by the exponents of the Direct Method: 'What I desire to emphasise is that the culture of the taste and refining influence of literary knowledge must be sought equally with the discipline of a rigid grammatical knowledge.'[906:34] However, few disputed that one of the main purposes of language-teaching, no matter what method was used, was teaching a pupil to put his thoughts together. Given the importance of philosophy and rhetoric in ancient and medieval times, this aim had been of critical importance.

In the classical era, the study of grammar was considered fundamental to all disciplines. Classical educators transmitted to the Middle Ages and the Renaissance the idea that all knowledge entered into one vast discipline of which grammar was the foundation: 'Every section of the liberal arts is contained in an interlinked body of knowledge,' was Cicero's claim in the De Oratore.[303:III.vi.21] But the grammar concerned was Latin grammar.

As a discipline modern languages grew up outside this scheme. Though several attempts had been made during the late Middle Ages and early Renaissance to tie them to a formal grammar, they were not accepted as part of school education until the early seventeenth century, and, even then, they remained on the fringe. Fleury characterises classical

languages as <u>études utiles</u> and modern as <u>études curieuses</u>[659:10] But it is interesting to note that the mother tongue was an <u>étude nécessaire</u>. Acceptance of the mother tongue as a necessary part of education stems from the Renaissance, but everything else was subordinated to it by Port-Royal. There were parallel movements in other countries, and with the acceptance of the various languages of Europe in the schools of their own countries, they entered the schools of other countries as well. It is not unexpected that languages like Provençal, Basque and dialects that were not accorded recognition on their own territory were not taught elsewhere.

Twentieth-century authorities approached the teaching of languages in an iconosclastic spirit, confident that what they were doing was immeasurably better than what had gone on in any other period of history:

> No period in the history of living languages has shown as noticeable progress as the last few years. Everywhere, under the impetus of the necessities of modern life, the teaching of foreign languages has undergone profound reforms, whose happy results can now be seen.
>
> 1903 (Schweitzer & Simmonot) 972:1

In one sense they were right: the pace of evolution was quite rapid, but this is typical of the usual attitude of language teachers of any age. They glance at the past, only to reject it.

The pattern established by the Direct Method continued during the twentieth century. Depending on the need felt by the community at large and the powers of persuasion of those supporting particular techniques, the pace of adoption of new ideas has varied in different countries. In Europe, for instance, the Direct Method was adopted at the beginning of the century as it was obvious that a good knowledge of foreign languages

was advantageous. In England and America it was never officially accepted and it took a war to bring Direct Methodology to the attention of the public. Much also depended on the financial state of the community that was to foot the bill. Thus, mechanical teaching has been accepted more readily in the United States than elsewhere. In addition the purchase, maintenance and replacement of the machines can only be done in a nation that has access to a well-developed electronics industry.

In deliberately laying aside the oral aim for grammatical exactness and translating ability, the eighteenth and nineteenth centuries merely followed the intellectual tendencies of the time. The Cartesian approach to knowledge placed analysis above all else. Hence the practice of language was not rated highly.

This was a direct reversal of the Renaissance attitude to modern languages. Grammatical knowledge was not highly valued; while a fluent command of the classical languages ranked with competent handling of grammar. The language-teaching world aimed at a balance between the four language skills and a philosophical knowledge of grammar and literature, after the pattern laid down by Quintillian. During the Middle Ages, it was the knowledge of grammar that was emphasised at the expense of speaking knowledge, though written composition was also very important.

In every case the determining factor has been the needs felt by the community that was being served. Until this century it was a relatively small aristocratic community that controlled policy. With the advent of universal education, those who learned languages were usually the more intelligent, who aimed at professional careers. In these cases a

philosophical approach was desirable. But as attempts were also made to teach languages to an unselected group, a functional approach was indicated, as it was easier for the pupils to understand and more interesting as well.

Having seen the effect society at large has had on the corpus of ideas in language-teaching, let us see how it has fared in the hands of the teacher.

CHAPTER 17

Ideas and the Teacher

17.1 The Effect of Training

17.2 Work-Load

17.3 Status

Those who can, do; those who can't, teach.

G.B. Shaw

In language-teaching, the life and death of an idea rests mainly on the teacher who is to apply it. One has to reckon with the education and training a teacher has received and also with his work-load. Another imponderable is the status of the profession in the community, for this governs the freedom of action of teachers in both their private lives and their work.

17.1 The Effect of Training

The issue of teacher training has already been discussed, (§12.1.2) and it will be recalled that specialised training for language teachers is not very old. Even so, language-teaching had been going on since Roman times, at first under the control of Imperial civil service, then under the Church. As a rhetorical and philosophical training was all that teachers before the Renaissance had, except for a minority that were more interested in teaching itself than in their subject, methods were transmitted unchanged from generation to generation. This did, however, leave a freedom of experiment to the individual that the more centralised modern systems do not. Hence, at that time, evolution of language-teaching was controlled from within the classroom.

The predominance of clerics in language-teaching had several important effects. It was assumed that, by virtue of his training, a priest was a teacher. Thus the seventh-century Council of Constantinople enacted that: 'Priests must run schools in the towns and villages. And if any of their flock wish to entrust their sons to them to learn letters, they are not to be refused, but taken in and taught with the utmost

kindness.'[122:III:1004] This directive was repeated by Charlemagne two centuries later. The relative importance of the fathers of the Church and a suspicion of the classics were among the obvious results of such a policy.

Less obvious, but equally significant, was the status of modern languages. Aelfric, it seems, had met some opposition to his use of English during the ninth century.[369:2] While it would be unfair and totally false to put down the lack of scholarly importance of these languages entirely to clerical influence, the fact that there was no use for them in the philosophical and rhetorical curriculum during the Middle Ages was not without importance. But much more to our purpose was the fate of the various vernaculars of medieval Europe. Anglo-norman was preferred to English as a construing language in the universities, and it took prolonged popular and political influence to dislodge it.

The decline of Provençal, and the subsequent passing of cultural power to the north of France, is partially due to the climate created by the Albigensian heresy of the thirteenth century. While there was no direct connection in the minds of churchmen between the Provençal dialects and the poetic activities of the Provençal courts, they had long been suspicious of the morals of those who flourished there. So while these courts were suppressed for political expediency by the King of France, the Church was relieved to see them go.[56:394-5] It was not until the end of the fifteenth century that churchmen were content to see vernaculars enter the schools as teaching tools.

On the other hand, modern languages were from the first, a layman's

preserve. In ancient Rome, where Greek was the only contemporary language systematically taught, its teachers were academicians with no special training beside their scholarship. It is no wonder that their approach was little different from the philosophy and rhetoric classroom. During the Middle Ages, modern languages were taught by the troubadours, who were not clerics, and during the Renaissance, largely by cultured refugees who had been professional men in their own country. It was only after the Renaissance that modern languages became the property of the school-master.

Thus, while the classical languages were taught mainly for literary, scholarly and religious needs, it was the social purpose of modern languages that was important. The only exception to this was the use of French by Calvin and his disciples who wished to influence the common people who knew no Latin. It is noticeable that the first clerics who systematically dealt with modern languages were the scholars of Port-Royal (1650). But even then, modern languages remained on the fringe of the curriculum until the state assumed control of education and teacher training.

The advent of teacher training did little to help the specialty of language-teaching, general training being the aim. As the teacher who could teach anything, provided a book lay open in front of him, gradually took over in the classroom,[399] the Grammar-Translation Method was consolidated, and skill in handling the language itself was no longer required of the teacher. Indeed, specialist training to be language teachers was rare before the Second World War, but in the nineteen-fifties and sixties became much commoner, though by no means, universal.

One phenomenon of the nineteen-fifties was the advent of teacher-training for the use of a particular method. Only teachers trained specifically in the method were allowed to use it. While some attempt was made by all these who owned such methods to give a rounded pedagogical training, in practice, many teachers who held these specialised diplomas were extremely uncomfortable with any other method. An example of this was the training for Voix et Images de France. In addition as some of these methods were regarded by their exponents as the last word in pedagogical finesse, it was difficult to dislodge them when something better came along, as the teachers resisted because of the danger to their position and their convictions, and the administrators refused to abandon the investment they had made.

It is an interesting phenomenon of the twentieth century that many of the ideas in teaching came from abstract research, instead of arising spontaneously from classroom situations. This aroused the suspicion of practising teachers owing to a pragmatism which is the result of a tradition of self-sufficiency. It was generally agreed that the classroom itself was a valuable training ground for a tyro, but some teachers extend this to believing that training colleges were refuges for utopians: an anonymous teacher capped the Shaw quotation at the head of this chapter by remarking that 'those who can't teach, teach teachers'. As training colleges and their equivalents are the main disseminators of ideas, this often led to scepticism on the part of older teachers to both the ideas they produce and the teachers they train.

17.2 Work-Load

A teacher's willingness and ability to apply new ideas and go outside his routine is also partly governed by what he is required to do.

Until this century, we have had little information about the time a teacher was required to devote to his pupils. In Rome we can conjecture that he spent the morning in the classroom, and we can see the amount of classroom time expanding over the whole of the history of teaching.

However, nobody knows how much time the teacher puts into preparation, marking and other duties essential to efficient teaching. During this century the teaching profession has shared the unrest of the working class, claiming that classroom teaching takes up less than half the time of the conscientious teacher, and that those other duties are not accounted for in determining salary, responsibility and duties. So ideas are liable to be measured, not by their theoretical results but by their effect on the teacher's reserves of energy, stamina and knowledge. In part, this was the objection to the Direct Method: 'Only the brilliant teacher seems to be assured of success under Direct Method teaching. The average and less-than-average teacher becomes quickly frustrated, worn-out and disheartened when using the Direct Method.'[296:10]

The matter of class size is just as important. It is no accident that oral and direct methods were used with such success until the end of the seventeenth century. For the most part, classes were small, and large classes were dealt with by calling on outside help. By the time classes had become too large to handle by informal methods, the Grammar-Translation Method was universal. This enabled the pupil to be kept busy and learn without requiring too much expertise from the teacher--in either teaching or language. Thus, introduction of 'modern methods' in all but experimental or commercial situations was badly hampered by the size of the average class.

The advent of universal education in the developed countries is largely responsible for the class-size problem, as it places severe strain on educational systems not designed to handle the increasing influx of pupils. In no country did teacher recruitment keep pace with pupil numbers after the Second World War--hence the interest in expedients like programmed learning, television and radio teaching, which freed qualified teachers for more demanding tasks than drilling rudiments. On the negative side, this shortage brought about a tremendous wastage of talent, teachers being pushed into gaps in the school timetable, no matter what the subject.

17.3 Status

The most serious problem in teaching is that of the social status of teachers. Teaching and the medical profession share a servile origin, but their growth in status has certainly not been parallel. Except for a short period during the late Roman Empire and another during the height of the Middle Ages, the teaching profession has traditionally been the refuge for educated people who have either failed elsewhere or who have merely drifted into education.(§12.1) The Middle Ages half solved this problem by confining teaching to clerics; yet the clergy was not as hand-picked as one would have liked, and Holy Orders makes one a priest, not a teacher. The general attitude of levity towards the clergy that was one of the factors in the Reformation was reinforced by distrust of their teaching prowess, though this situation seemed to correct itself during the late Renaissance with more stringent control of clerical morals and education in both the Protestant and Catholic camps.

But the refugee status of many modern-language teachers did not

help matters, and the social and economic standing of the profession in general was very low. To a great extent, this position remained until late in the twentieth century. Teaching was not regarded as anything special:

> ...the feeling is, anybody can teach French and German, or what is just as dangerous, anybody can teach English. By introducing scientific methods we shall show before very long that everybody can not so teach, that the teacher must be as specially and as scientifically trained for his work in our department as well as in any other.
>
> 1885 (Brandt) 905:60

Pupil performance was affected, especially as languages became marginal in the curricula of many countries. In addition, of all the learned professions, teachers have had the least possibilities of social advancement, or of controlling their own destinies as a group. This has had its effect on the quality of recruits, especially in societies that were otherwise well developed.

This picture can not, of course, be taken as universal, various societies at all times placing the teacher on a level with the other professionals. It is noticeable that, in those societies where the teacher was respected, language-teaching was freer, and spontaneous experimentation widely practised, the art of teaching evolving more readily. Low status for any profession inhibits the desire to find the best ways of performing its functions, as it is directed from outside by either prescription or the weight of amateur opinion. This, of course, has a double result in teaching: while it usually leads to conservatism, it can also mean that the directing authorities can impose the results of linguistic and psychological experiment either through directives or through training.

Thus the teacher is at once a positive and a negative influence on the history of ideas in language-teaching; for an idea is accepted, not only on its intrinsic worth, but also because of its appeal to those who are to apply it. And it evolves according to the manner in which the individual teacher thinks it will fit into his scheme of teaching.

With this discussion of the teacher's role, we have come to the end of our account of ideas in isolation. Let us now see what pattern emerges.

CONCLUSION

While one can ascribe a linear development to the sciences underlying language-teaching, the development of the art itself is cyclical. Old approaches and ideas return, but, as their social and intellectual background have changed, they seem entirely new. Language-teaching has shared neither the self-knowledge nor the honesty of the fine arts. Whereas artists are willing to seek inspiration in the past, teachers, being cursed with the assumption that their discoveries are necessarily improvements on what went before, are reluctant to learn from history.

Ideas in their rediscovered form are never quite the same. Owing to differences in the social and intellectual climates in which they flourish, they reappear in a changed guise. An artist will deliberately transform an old idea to fit it for his purposes; in teaching, an old idea undergoes the same metamorphosis by reason of the research process whereby it is discovered and fitted to classroom use.

In considering this cycle, one can equate the classical, Renaissance and modern periods, and contrast them with the Middle Ages and the eighteenth and nineteenth centuries. This parallellism at the different points of the cycle is due to three inter-related factors: the aims accepted, the matter taught and the techniques used.

To better explain this cyclic progression, it is necessary to glance back at each of the periods mentioned. In classical Rome, Greek filled the functions of both classical and modern languages, being taught for a range of purposes, including the transmission of philosophical thought, literary production, and social life. Hence the whole complex of language-teaching media, from the bilingual home to the school, gave equal weight to the oral and written command of language. The school-

master could assume that his pupils came to him with a knowledge of the spoken language and that practically his sole responsibility was to teach them how to write. As it was necessary for a gentleman to be able to speak well in public, and be able to write poetry and prose in both Latin and Greek, the school training was intensely formal and oriented towards grammar and rhetoric. An essential part of the purpose of studying Greek was the refinement of Latin; so most of the recognised literary forms were, in fact, derived from Greek.

But later teachers, forgetting the limitations and purpose of the classical classroom approach, tried to apply it to raw beginners. This occurred mainly in the Greek communities of the West, in which Latin was not a home language, but one essential to the advancement of the ambitions. Thus translation entered the classroom to supply for the knowledge that, under other circumstances, had been imparted in the home.

The classical aims of Latin and Greek teaching were brought to the Renaissance by the rediscovery of Cicero and Quintillian. Though changed in some particulars, the classical methodology had never been abandoned during the Middle Ages, the third century innovation of translation gaining scant following. As long as there were people, like the poet Milton, who tried to write good literature in modern languages other than their own, the classical methodology was adapted to fit them. During the early Renaissance, oral use of Latin remained a side issue, as it had during the Middle Ages. Late in the Renaissance there were attempts to teach Latin and Greek by oral methods, but the overriding necessities of the rhetorical approach prevented these innovations from achieving full acceptance. Despite some famous attempts to imitate the

classical environment by using Latin in the home, the convenience of the modern languages as social vehicles, allied with the purism that was deliberately sought by classics teachers, spelled an end to these experiments.

During the Renaissance, it is the teaching of modern languages that the real methodological echoes of the classical period can be found. For the average Roman, Greek had been primarily a social language, just as Italian and French were to be for the Renaissance gentleman. Hence the early attempts, like that of John Palsgrave,[480] to analyse these languages along classical lines were not successful. The dialogue or colloquium, with all the devices that were later rediscovered by the twentieth-century structuralists became the main resource of those who taught modern languages, even being taken over by the classicists as they tried to halt the decline of their discipline.

The modern period, though usually seen to begin with Viëtor's pamphlet in 1882, really originated early in the nineteenth century with the pioneers of the Natural Method. The philosophical aim, which had predominated during the eighteenth century, was now questioned, modern languages being once more seen as vehicles of social communication. The literary aim of the Renaissance was not revived, so there was every justification for eliminating the written component of the course altogether. Many tried this, and, not till the more moderate approach of Direct Method was developed, did it find a place.

At first, classical languages were not treated by this method. This was hardly surprising, as the ancient art of rhetoric was no longer valued, and the control of linguistics had passed to linguists whose

main preoccupation was description, not rule-making. In spite of the early balanced approach of the early Direct Methodists, until the nineteen-sixties the oral component was emphasised at the expense of the written. On the pedagogical side, the drift towards a more relaxed attitude to discipline and activity in the classroom facilitated the adoption of oral methods with the result that pupils were encouraged to participate actively in the lesson.

In contrast, the parallellism between the eighteenth and nineteenth centuries and the Middle Ages is equally close. It would be unfair to claim that the communication aspects of language were completely lost sight of, but the balance had shifted towards the written skills and philosophical analyses of grammar.

During the Middle Ages the classical aim of rhetoric, which took in verse composition, still remained in force. Latin was taught as a highly sophisticated vehicle of argument and artistic creation. The oral dimension was not entirely abandoned, but was merely an important side-issue which grew out of the classroom teaching. The height of the tendency towards written composition was to be seen in the development of the ars dictaminis during the fourteenth century. The vitality of Latin teaching is easily gauged from the immense amount of fine secular Latin literature which impinged on the popular vernacular fields of satire, lyric poetry and history.

The first official teaching of the vernaculars shared in this development. It is no accident that the languages treated were those of the troubadours. For it was only in these languages that rhetorical composition of the finesse of Latin poetry was practised. Thus the

analyses published during the fourteenth century took in both grammar and the customs of poetry.

With the advent of general grammar during the seventeenth century, this philosophical approach to grammar returned. The literary, rhetorical aim had disappeared, except in Latin, in which verse composition held its importance, but not without opposition. Language-teaching fell under the control of logicians, who equated the science of grammar with the art of reasoning. As the headquarters of the movement was in France, claims for 'la clarté française' outweighed the similar pretensions of other languages of culture. Owing to the conviction that all languages shared the same thought-structures, translation gained in importance as a teaching tool, and, at the end of the eighteenth century, the Grammar-Translation Method emerged.

Translation, which had served as an introduction to the arts of literature during the Renaissance, became a general work-horse. Dissatisfaction with this situation was never completely stilled; it came to a head in the early nineteenth century with the early attempts at founding the Natural Method. At first, the remaining traces of the old rhetorical approach kept Latin and Greek free from the method. But, as the social aim was by now utopian and the literary practically dead, the philosophical approach reached its greatest development in the classics. For this reason, it was the general impression that the Grammar-Translation method was a classical development.

To this deceptively simple picture should be added the fact that at no stage was the ruling approach universal; traces of the old lingered, and foretastes of the new were never absent.

The difference in length of the two cycles is striking. From the final abandonment of the basic tenets of the classical teachers until the Renaissance is more than a thousand years; from Comenius, who marks the end of the Renaissance, until the development of the Direct Method is about 300 years. One explanation of this discrepancy in length is to be found in the means of transmission. For various reasons books were not common before the Renaissance. The invention of the printing press made this aid widespread enough to assure the diffusion of knowledge and new ideas to a wide circle, lay and clerical. Unconventional ideas were given the permanence of print and the book produced had a wider sale than the manuscript it superseded. The early humanists realised the importance of this new medium and took control of it themselves.

Other media, including the gramophone, television and films, had a similar effect during the twentieth century. Unlike the printed book, these were first exploited commercially, and after the public were familiar with their uses in entertainment, adapted to the classroom. The teaching machine proper is merely a combination of these aids with more sophisticated electronic equipment.

Though changes in aims are the most important factor in the cyclic evolution of language-teaching, part of the raison d'être can be found in the relationship between an art, its corresponding sciences and their common stock of ideas. In any art, the ideas are derived from a group of basic sciences not necessarily practised by the artist. In addition, where the basic sciences are not normative, a science of criticism grows up, drawing its ideas from them, but choosing them according to what has proved acceptable in practice. Except where the critical science

takes a historical turn, it usually follows the art in rejecting what went before. This is quite natural, as the ideas of the preceding generation are often unsuited to the newly evolving aims of the art.

The critical science, or its equivalent, the normative sections of the basic sciences, holds a key place in the evolution of ideas. For the training of the artist is usually based on the sciences of criticism, because it is the critics, rather than the artists themselves, who have charge of training young talent, as the artists often become impatient with the different problems of teaching their techniques. Though the development of norms is always slightly behind the practical developments in any art, they are in constant evolution as new and workable ideas are added to the general corpus.

Thus, though the sciences of criticism are derivative, it is from them that the art is transmitted to the beginners in the field. New ideas found by the creative artist usually have to survive the opposition of the critic; this is part of the process by which unworkable ideas are filtered out before they have a chance to gain acceptance. It is also one of the factors in the death of an idea ill-fated enough to appear before its time.

There are few innovations in grammar and linguistics that have been immediately reflected in language-teaching. For instance, the <u>grammatica speculativa</u> of the fourteenth century was used to teach the grammatical part of philosophy, not to introduce the medieval learner to Latin; and the historical linguistics of the last century never fitted comfortably into the school classroom. On the other hand, the nineteenth-century development of phonetics was of considerable importance in the Direct

SCHEMA OF EVOLUTION OF SECOND LANGUAGE TEACHING

ERA	PARENT SCIENCES	ART								CRITICAL SCIENCES
		Aims						Methods		
		Lit.		Scholarly		Social		Informal	Formal	
		CL	ML	CL	ML	CL	ML			
		Gr		Gr		Gr				
		X	X	X	X	X	X			
Classical	Logic Grammar Rhetoric Philosophy							Introduction at home & in Society	Literary & Rhetorical schooling	Parent sciences with normative bias--observations erected into rules to govern activities drawn from them.
Middle Ages		X		X		x			Teaching by book-- social uses of Latin secondary--contemporary languages taught for literary purposes.	
12th -- 15th centuries			X							
Renaissance	Education Grammar Rhetoric	X	X	X		x	X	Methods in ML mainly oral--example followed by some Classics teachers	Methods in CL follow medieval pattern--ML enter translation teaching for literary purposes	
17th, 18th & 19th centuries	Grammar Philosophy Education Rhetoric	x		X	X				Logical orientation of grammar--social purposes of language subordinate--grammar-translation evolves	
19th & early 20th	Linguistics Psychology Education Anatomy			X	x		X	Natural & Direct methods, etc. predominate---experimentation in Direct and 'structural' methods for Latin	Classical languages continue 19th-century practice---many modern-language teachers do likewise.	Experimental Psychology. Language Didactics, Methods Analysis.

X Main aim
x Most important subsidiary aim.

CL Classical Languages
ML Modern Languages
Gr Greek

Method, and the twentieth-century structural approach to grammar caused language teachers to revert to methods first developed by Renaissance scholars; but even then, these developments were only possible because the needs felt by the language-teaching community as a whole permitted them to happen.

The modern sciences of criticism were evolved to supply for the normative orientation rejected by linguistics. Such developments did not take place in previous centuries since description was not divorced. from rule-making in any science dealing with human behaviour. This was natural, the first scientists being primarily teachers. It is interesting to note that as the descriptive side of these sciences developed, so did the normative. The most striking example of this is Latin, which, though a 'dead' language by the time of the Carolingian Renaissance, yet was taught according to a canon of rules and authors that was in continuous development for the following eight hundred years until it was pruned and frozen during the Renaissance of the sixteenth century.

Modern languages underwent a similar development until linguists became interested in 'exotic' languages for scientific and religious reasons. In these, rule-making had no place, and, by extension, was outlawed even in treatments of languages which had been taught for centuries. Similar descriptive orientations appeared in the other sciences concerned with language-teaching.

Against the background of this development, language teachers looked at the past and, noting the constant changes in practice, came to the conclusion that, until the twentieth century, language-teaching had been merely a matter of fashion. The preface of Sweet's <u>The Practical Study</u>

of Languages (1898) gives as the aim of the book, 'first to determine the general principles on which a rational method of learning foreign languages should be based, and then to consider the various modifications these general principles undergo in their application to different circumstances and different classes of learners.'[936:vi] Twenty years later, Palmer, with the same aim in view, wrote: 'It is time that language-study should be placed on a scientific foundation, and to that effect it would be well to institute a general enquiry into the whole question.'[1021:21]

While Sweet and Palmer were interested in ways of teaching, attempts at placing language-teaching on a scientific foundation during the nineteen-twenties and thirties rested on testing the results of certain methods and comparing them from a psychological viewpoint. The peak of this movement came during the late nineteen-twenties, with the American and Canadian Foreign Languages Study, published in seventeen volumes between 1927 and 1931.

Just after the Second World War, attention shifted to methods themselves, and the orientation recommended by Sweet and Palmer was followed. Methods analysis and language didactics were developed by a group of linguists and teachers centred on England.[1337:150] At the same time, the sciences of applied linguistics developed with the same aim. Both groups of approaches depend almost equally on psychology and descriptive linguistics. Unlike the old normative grammar, they are not confined to one language only, but they deduce principles of teaching by which the findings of grammarians and linguists can be applied in the classroom.

It is clear that ideas do not last on their worth alone. If this were the case, there would be no evolution after the formation of a

definitive corpus, and development would have stopped during the time of Quintillian, or at some other high point in the cycle. Two factors have worked against this state of affairs: the changing perception of needs in the teaching profession; and the tendency of ideas to become rigid and men to become doctrinaire, causing independent minds to rebel and strike out on their own. These have been the motivations that have caused teachers to develop as many resources as possible to meet the changing problems of transmission of knowledge. As in the fine arts, needs, approaches and resources change, and one generation's heresy becomes the orthodoxy of the next.

QUOTATIONS

Chapter 1

p.6 Pour savoir la langue latine on doit apprendre:
1. La signification des mots latins;
2. L'inversion latine ou transposition des mots qui ne sont pas placés dans l'ordre naturel;
3. Les ellipses;
4. Les façons de parler particulières à la langue latine.

in 764:96

p.7 Cette réalité structurale se formant et se suivant toujours dans un contexte logique, c'est la situation comme telle qui doit être le point de départ. La situation présente, en effet, les conditions naturelles du déroulement des manifestations humaines.

1311:435

-- Verbis igitur nisi verbis non discimus, immo sonitum strepitumque verborum; nam si ea quae signa non sunt, verba esse non possunt, quamvis iam auditum verbum, nescio tamen verbum esse, donec quid significet sciam. Rebus ergo cognitis, verborum quoque cognito perficitur.

319:§xi

p.8 Que pour la première fois, un enfant entende cette phrase: Fermez la porte, s'il ne voit point de geste qui accompagne cette ordre: s'il ne voit pas à l'instant s'executer, il ne saura point ce qu'il signifie.... Mais si d'un côté la voix crie Fermez la porte, et qu'on accoure pour la fermer...il trouve le sens de la phrase qu'il a entendue.

767:viii

p.9 On peut...imiter rationnellement, c'est à dire, employer les expressions qu'on a entendues, dans les circonstances où on les a entendues.

938:17

p.24 Une telle fonction attribuée à l'image visuelle semble présupposer l'universalité de la vision du monde, commune à tous les hommes, ce qui nous paraît très discutable.

1299:141 (1962)

p.26 Qui ordo est (quemadmodum legendis nostris perspexisti) ut non seriem alphabeticum sequamur (quod vulgus grammaticorum facit), sed res rebus attexamus, et dictiones significatione cognatas inter se copulemus.

493:ii:introduction

p.27 Comme il faut éviter toute exaggération, je m'empresse d'ajouter qu'il ne serait pas bon de rejeter, absolument et systématiquement tout recours à la langue maternelle. Il peut arriver--par exception--qu'on soit trop pressé pour se servir des gestes et des explications en langue étrangère.
938:16

p.30 ludibrium et ludicrum: ludibrium in alterius iniuriam; ludicrum quo ipsi delectamur sine cuiusquam contumelia.
308:315

-- inter perpetuum et aeternum hoc distat: perpetuum quippe est quod caret fine et initio sine motu temporis; aeternum est quod caret fine et initio, subiacet tamen motui temporis.
374:7.15

p.31 es mihi charissimus: Nemo est omnium, in quem magis, quam in te, mea sit propensa benevolentia, qui mihi te sit charior, quem ego vehementius, quam te diligam; quem ego maiore, quam te benevolentia prosequar; magis ex animo quam te diligam.
520:7

p.32 Etymologia, quae verborum originem inquirit, a Cicerone dicta est notatio, quia nomen eius apud Aristotelem invenitur σύμβολον, quod est nota; nam verbum ex verbo ductum, id est veriloquium, ipse Cicero, qui finxit, reformidat.
314:I.vi.28

-- Meridies dicta...quia tunc purior dies est. Merum enim purum dicitur. Merum enim graece, purum dicitur latine.
in 12:31

p.33 Utrum conpositum est, an simplex istud nomen, quod dicitur verbum? Conpositum est ex duobus corruptis, ver ex verbere, et bum ex bucina. Ut Vergilius dicit: verbum igitur ex duobus modis constat: ver ex verbere, quod lingua gutturi infligit, bum ex bucina, eo quod vox reboat.
380a:196

-- Dius fidius videtur significare Jovis filius. Jovis enim graece dius dicitur, fidius pro filius accipitur, quia saepe antiqui pro l litera d utebantur, dicentes fidius pro filius sedda pro sella.
in 365:401

-- Quicquid sit, etyma vocum recte intelligere, est res iucunditatis plena, et ad linguarum fundamentalem notitiam valde utilis. Modo vera sit, et clara; quae si haberi alicubi non possunt, tacere praestat quam nugari.
610:58

p.34 Nous ne donnons pas ici au mot racine le même sens que Lancelot...qui entend...les mots qui forment des dérivés. Pour nous, la racine n'est pas un mot mais seulement la partie fondamentale d'un mot, et cette partie fondamentale se trouve tout aussi bien dans les mots dérivés que dans les mots primitifs. Ainsi Lancelot considère comme racine le mot λυω; et nous la syllabe λυ, que nous retrouvons dans λυσις, etc.

in 632:10

Chapter 2

p.37 Ut varias usus meditando extunderet artes paulatim....

Georgics I.133-134

-- Rebus ergo cognitis, verborum quoque cognito perficitur; verbis vero auditis, nec verba discunter. Non enim ea verba quae novimus discimus; aut quae non novimus, didicisse nos possumus confiteri, nisi eorum significatione percepta, quae non auditione vocum emissarum, sed rerum significatarum cognitione contingit.

319:XI:36

p.39 Grammatici namque authoritas per se nulla est quam ex sola doctissimorum oratorum, historicorum, poetarum et aliorum idoneorum scriptorum observatione constet ortam esse veram grammaticam.

in 176:569

p.43 Nous voudrions qu'avant de lire nos observations, chaque élève fît les siennes, et qu'il trouvât lui-même la science au lieu de l'apprendre.

767:xxv

p.46 Soutenir que la méthode directe ne s'applique qu'à l'enseignement concret ou d'actions simples et qu'elle est inutilisable dès qu'il s'agit d'expliquer les termes abstraits ou d'autres faits de langue, c'est délibérément ignorer la gamme des possibilités de l'intuition mentale.

1176:22

-- Sobald die direkte Methode erklingt
Die Seele in den Himmel springt.

in 1081:48

p.48 Grammatica est scientia interpretandi poetas et historicos et recte scribendi loquendique ratio. Haec et origo et fundamentum est artium liberalium.

358:595B

p.49 Grammatici igitur unus finis est, recte loqui. Quare in duo intendit: in partes, ut partes sunt, et in easdem ut inter se respondent ad compositionem.... Neque enim ars est, sed scienta.

500:3

p.50 Eo spectat quod Martianus in Nuptiis Mercurii et Philologiae grammaticam duxit cum scalpro et ferula, et unguentaria pyxide medicorum. Scalpro siquidem oris vitia purget, et infantium linguas qui ad artem philosophiae, ea praelactante, cibante et ducente ituri sunt, radit dum erudit, et ne barbarismo aut soloecismo balbutiant in sermone, performant....

399:852

p.54 Novi multos me reprehensuros, quod talibus studiis meum ingenium occupare voluissem, scilicet grammaticam artem ad anglicam linguam vertendo. Sed ego deputo hanc lectionem inscientibus puerulis, non senibus, aptandum fore.

368:1

-- Il me semble qu'à présent l'on convient assez généralement que les premières règles que l'on donne pour apprendre le latin doivant être en français,...

678:149

p.55 Mès Precïens ot ij neveus
Qui molt estoient biaus et preus
Dant Agrecime et Doctrinal;

410:200-202

p.58 Il seroit, donc, inutile et même peu raisonnable d'enseigner ces arts à un enfant qui n'auroit pas encore appris de l'usage des tours propres à sa langue.

738:31

-- Sermo metricus, quem sequitur auctor iste, ad plura se habet quam prosaicus, quem sequitur Priscianus et hoc ita probatur; sermo metricus utilius factus est ad faciliorem acceptationem ad venustam et lucidam brevitatem et ad memoriam firmiorem.

in 149:35

p.63 Ainsi, lorsque les élèves auront déjà appris la Grammaire Française, ils n'auront à apprendre, dans la Nouvelle Grammaire Anglaise que les règles particulières qui ont spécialement trait àl'idiome de l'anglais.

836:v

p.65 Son but n'est pas d'exposer des faits de grammaire ou de vocabulaire, mais d'examiner comment fonctionnent les pièces du système pour rendre l'idée exprimée dans l'autre langue.

1318:26

Chapter 3

p.70 Mais comme c'est la voix qui la forme, il est certain qu'elle ne s'apprend bien qu'à force d'entendre parler, & ainsi l'on ne doit attendre d'un livre en cette rencontre, qu'un léger secours & un simple entrée qu'on y peut donner par l'explication de la propriété des lettres.

669:2

p.79 ...il est certain que l'a et l'i ne sont en rien differens des nostres. Quant à l'u, il se prononce comme nostre ou. ...Pour le regard de l'e, il y a deux sons assez divers en la langue italienne, à sçavoir l'un fermé ou clos, qui respond quasi à celuy de nostre é masculin ou accentué, tel que nous l'avons en ces mots, bonté, vérité:... L'autre son de l'e est fort ouvert, comme celuy que nous donnons au nostre, qui se trouve en nos dictions devant l'r ou s, ainsi qu'en ces mots, perle, perte, beste....

645:308

p.80 Notwendig ist aber...und das ist ein psychologisch sehr wichtiges moment..., dass auf die Abweichungen hingeweisen wird.

1010:89

p.83 In el correptam neutra latina, ut hoc mel, fel. In el productam barbara, ut hic Daniel, Michael, Gabriel.

359:635D

p.86 Et sciendum est quod A aliquando debet sonari fere sicut e litteram, verbi gracia: Savez vous faire un chauncoun. Savez vous traire del ark. Savez vous raire la barbe, et sic de similibus.

415:189

p.87 A est long, quant il est suivy d'une consonne & e final; pour lors on doit le prononcer comme la Diphthongue ai.

694:2

p.95 Literas in pronuntiatione videmus diversas esse cuique nationi suas et proprias. Facile namque id videtur vel parum versato inter mortales, quod Angli aegre Gallica quaedam verba pronuntiant, difficilius Anglica quaedam Galli aut Itali, quod non sint assueti talium literarum sonis. Verbi gratia, cëp, licitari; cër, vultus; uhīt, album; huic, qui; mic, multum; θëf, fur; θomb, pollex; uiþ, cum; smyθ, faber metallorum. Ista scribuntur vulgo sic, cheape, chere, white, which, mich, thef, thombe, with, smyth.

522:5

p.100 Ne quis igitur tanquam parva fastidiat grammatices elements, non quia magnae sit operae consonantes a vocalibus discernere ipsasque eas in semivocalium numerum mutarumque partiri, sed quia interiora velut sacri huius adeuntibus apparebit multa rerum subtilitas, quae non modo acuere ingenia puerilia, sed exercere altissimàm eruditionem ac scientiam possit.

314:I.iv.6

p.101 La première est le b, lequel s'écrivant indifféremment pour l'v consone,...n'a que la mesme prononciation, non toutefois comme le b ou v François, qui ont une différence remarquable mais ainsi que les Gascons le prononcent ou comme le w des Allemans; et pour les bien prononcer, faut prendre garde de ne batter les lèvres l'un contre l'autre, mais laisser un peu d'esprit libres entre icelles.

638:2

Chapter 4

p.109 ...si itaque correpti cum productis recte copulati essent, et ab istis sonis congrue nominarentur, nullus esset <u>error</u>, nulla <u>difficultas</u>, hoc modo: etc.

657:8

p.111 Quom librum legeres, si unam peccavisses syllabam,
Fieret corium tam maculosum quam est nutricis pallium.

Bacchides 433-434

p.112 Conditor Iliados et amabilis orsa Menandri
Elvolvanda tibi: tu flexu et acumine vocis
Innumeros numeros doctis accentibus effer
Adfectusque inpone legens. Distinctio sensum
Auget et ignavis dant intervalla vigorem

315 Liber Protrepricus 50-54

p.141 Dies; sol ortus est; solis ortus; lux; lumen iam
ἡμέρα. ἥλιος ἀνέτειλεν. ἡλίου ἀνατολή. φῶς. φάος ἤδη
lucet; aurora; ante lucem, mane surgo; surrexit de
φωτίζει. ἠώς. πρὸ φάως πρωὶ ἐγείρομαι. ἠγέρθη ἐκ
lecto; lectum; vigilavit heri diu; vesti me;
τῆς κλίνης. κλίνη. ἐγρηγόρησεν ἐχθὲς ἐπὶ πολύ. ἔνδυσόν με.
da mihi calciamenta et udones et bracas, iam calciatus
δός ἐμοὶ ὑποδήματα καὶ τοὺς πιλοὺς καὶ ἀναξυρίδας, ἤδη
sum;...
ὑπεδέθην

in 316:380

p.150 Salve viai pernicies. R. Salve, actu, gurges, helluoque placentarum.
Salve multum, virtutis omnis antistites. R. Salve tantundem totius probitatis exemplar.
Salve anicula annos nata quindecim. R. Salve Puella annorum octoginta....

472:629E

p.155 Pour remédier à cet inconvénient, ce Principal plein d'un zéle bien louable pour l'avancement de la jeunesse aussi bien dans la piété que dans les belles lettres, composa plusieurs pièces à l'imitation de Térence, mais dont les sujets sont tirés de l'Ecriture sainte.

678:172

Chapter 5

p.164 In praelegendo grammaticus et illa quidem minora praestare debebit, ut partes orationis reddi sibi soluto versu desideret et pedum proprietates, quae adeo debent esse notae in carminibus, ut etiam in oratoria compositione desiderentur, deprehendatque quae barbara, quae improperia, quae contra leges loquendi sint posita.

314:I.viii.3

-- Commentum est expositio verborum juncturam non considerans sed sensum.
Glosa est expositio sententiae et ipsius literae quae non solum sententiam sed verba attendit....

in 152:118

p.165 Ratio explicandi Ciceronis orationes erit, ut, praemisso argumento, primae periodi grammaticus proponatur sensus, hinc artificium notetur rhetoricum. Postea detracto verborum ornatu vis argumentorum ostendatur, postremo detur opera locis communibus, historiis, ac fabulis quando inciderint.

914:II:163

-- Sequitur explanatio Ciceronis, Virgilii aut alicuius auctoris scholae accomodati. Huius explanationis quinque, sexve partes fient, ut fusius in articulo sequenti declaratur: prima est argumentum praelectionis; secunda, exposito et enucleatio singularum sententiarum, si breves, si obscurae, si implicatae sint; tertia explicat ea quae pertinent ad aliquam eruditionem, ad historiam, mores gentium &c; Quarta in scholis provectioribus exquirit quae ad rhetoricam, vel poeticam spectant; quinta expendit latinitatem. Addi sexta potest, ut insinuetur quod valebit ad mores informandos, fovendamque pietatem....

692:133

p.166 Dictio regens praeponenda est ei quae regitur: quae declarant, postponenda sunt iis que declarantur.

in 595:94

p.169 Postea mihi placuit, eoque sum usus adulescens...ut cum ea, quae legerem graece latine redderem, non solum optimis verbis uterer et tamen usitatis, sed etiam exprimerem quaedam verba imitando, quae nova nostris essent, dum modo essent idonea.

De Oratore I.xxxiv.115

p.171 ...leur faisant traduire de latin en françois quelques épitres de Cicéron les plus aisées pour apprendre ensemble les deux langues, réservant de les faire composer de françois en latin lósqu'ils seront déjà fort avancéz....

626:29

p.177 Deinde Pater noster, Ave Maria, et Credo, Magnificat, Nunc dimittis et Benedictus quae sunt fundamenta fidei, ut in his paucis legendis primo exercitatus adiscens, transcendat facilius ad maiora. Et scribuntur haec hoc modo. In prima enim linea scribitur latinum, in secundà inferiori graecum latinis litteris, in tertia graecum graecis figuris; ut latinus respiciens graecum graece in suo ordine possit de facili et sine errore illud legere per adiutorium graeci scripti per litteras latinas, per quas cognosceret statim quae litterae graecae in graeco vocabulo describitur.

406:13

p.188 Materia quam tractat author, prius in vernacula lingua debet esse, quam notissima.

in 55:68

p.190 Sed cum legebat, oculi ducebantur per paginas et cor intellectum rimabatur, vox autem et lingua quiescebant. ...sic eum legentum vidimus tacite et aliter numquam....

322:VI.iii

Chapter 6

p.191 L'art d'écrire n'est pas si simple ni si absolu qu'on puisse l'apprendre par des formules; il y faut de la reflexion et du raisonnement.

799:xi

p.193 Cette nouvelle méthode a pour but un système de transcription fondé sur l'identité, en caractères légèrement différenciées, de trois alphabets d'une haute antiquité: l'alphabet primitif des Hébreux, l'alphabet des premiers Grecs, et celui des premiers Romains.

775:iii

p.194 Et afin qu'il retienne mieux en sa mémoire ce qu'il apprendra, il faut que son maistre lui face escrire en un papier la leçon qu'il lui aura faite tout ainsi qu'il la trouvera imprimée dedans son livre, on l'exhortant de garder la droicte escritue, les accents, les poincts & distinctions, ne mettant point plus de mots en la ligne qu'il ne voit en son livre.

578:86

p.195 Neque negligenda memoria lectionis thesaurus. Eam tametsi locis et imaginibus adiuvari non inficior, tamen tribus rebus potissimum constat optima memoria, intellectu, ordine cura. Siquidem bona memoriae pars est, rem penitus intellexisse.
450:522C

p.196 Habeant librum chartaceum maiusculum, in quo manu sua annotet, tum verba siqua inter legendum graves auctores inciderunt, vel utilia usui quotidiano, vel rara, vel elegantia: tum loquendi formulas argutas, venustas, lepidas, eruditas; tum sententias graves facetas, acutas, urbanas et falsas; et historias ex quibus exemplum vitae suae possit petere.
470:266

p.197 Ces thèmes devront, il est vrai, pour ne pas sortir de ce rôle qui est le leur, être des thèmes d'imitation uniquement, ou de retraduction. Il ne faut pas qu'ils obligent l'élève de forger lui-même des expressions nouvelles--ce qui ne laisseront pas d'être dangéreux--mais qu'ils lui imposent l'emploi de locutions déjà connues.
981:24

p.210 Quibus autem indicebantur preexercitamina puerorum in prosis, aut poematibus imitandis poetas aut oratores proponebat, et eorum iubebat vestigia imitari, ostendens iunctures dictionum et elegantes sermonum clausulas.
399:§56

p.212 Itaque Cicero cum eius verbi definitionem traderet, imitationem dixit esse illam, qua impellimur cum diligenti ratione, ut aliquorum similes in dicendo esse valeamus.
455:25

p.213 ...la phrase de l'auteur, généralement assez longue, devra avoir été sérieusement analysée au préalable, de façon à en dégager la charpente, la structure intime. Après ce premier travail, le professeur bâtira lui-même une phrase sur ce modèle, et la fera répéter s'il faut, ensuite il donnera une phrase française déjà coulée dans le moule, et qu'il faudra seulement mettre en latin; puis il se contentera d'indiquer la pensée, en latin ou en français, et les élèves devront la développer; enfin il laissera la pensée elle-même à trouver.
935:176

p.218 C'est d'abord une espèce d'absurdité d'abandonner à un enfant la composition d'une langue dont la caractère et les tours lui sont entièrement inconnus. Exiger de lui du latin, c'est assigner un paiement sur une caisse qu'on sait être vide.
in 764:151

p.219 La préparation se fera en classe, en collaboration avec les élèves, dans la langue étrangère seule, au moyen de procédés directs seulement.
998:306

p.220 L'utilité du thème, difficilement reconnue dans le climat actuel de l'enseignement, est qu'il permet de préciser des connaissances qui, sans lui, risquent de rester floues.

1309:351

p.222 Ad imitationem quod attinet, quae maxime stylum adiuvet, praestiterit locum aliquem, Ciceronis exempli causa, vertere in sermonem vernaculum, quem interposito spatio, convertas in latinum; mox, quod a te scriptum fuerit conferre cum ipso loco tulliano, atque ex eo emendare. Sic facillime styli tui a ciceroniano discrimen apparebit.

692:21

Chapter 7

p.226 Proxima inde cura fuit, evolvendo lexica, usitatiora seligere, et ad exprimendas res, quibus significandis vel primum inventa, vel post adhibita fuerent, ita dirigere ut nihil necessarium ommiteretur.

613:Preface

p.228 Circa glossemata etiam, id est voces minus usitatas, non ultima eius professionis diligentia est.

314:I:viii:15

p.229 Quorsum enim terere tempus in pervestigandis vocibus, quarum aut nullus aut rarissimis est usus?

624:Preface

-- Selegi vocabula usitatiora supra mille: et redegi in sententiolas brevissimas, plerasque duarum dictionum.

633:303

p.234 Sunt qui contaminari se verentur, si quid aliter latine dicant quam Cicero, ridicula religione, ne dicam superstitione stulta;...

483:81

-- Sic etiam multa Livio describenda fuerent, quae si Ciceronem quoque describere opportuisset, ea verba et loquendi genera quae tantum Liviana vocantur, Ciceroniana quoque vocarentur; quum tamen eorum ne vestigium quidem in iis qui extant Ciceronis libris apparent.

528:Preface

p.235 Videmur autem non absurde facturi, si praeceptiones hinc auspicemur, ut praemoneamus, copiae candidato in primis esse curandam, ut apta, ut latina, ut elegans, ut pura sit oratio.

451:I:x

p.239 Les promoteurs du français élémentaire ont utilisé, tantôt les enregistrements de la langue parlée, tantôt des receuils de termes emprunté au vocabulaire dont disposent les enfants. Ils ont systématiquement négligé le français écrit, le français des livres, le français du raisonnement et de la pensée abstraite. Or, le langage de la conversation ne peut pas représenter toute la langue; ce n'est que la figure momentanée, en général appauvrie, souvent altérée, d'un instrument de communication infiniment plus riche et plus complexe dans son fonds lexical et dans sa structure.

1220:68

p.240 Potius mihi is ad illa aperte ac simpliciter perdiscenda ducatur, quae necessariam habent utilitatem.

487:106

-- Le dessein n'a pas esté de vous rendre une grammaire parfaicte iusques aux moindres particules comme aucuns pourroient désirer, mais bien seulement les choses de la grammaire nécessaires pour de la langue Anglaise, afin de ne vous ennuyer des longs discours qu'il faudroit pour faire des démonstrations de plusieurs choses qui seront plustost apprises par la pratique, que par la doctrine.

588:Preface

p.243 J'ai observé d'abord que l'étude de la langue latine pouvait former deux grammaires différentes, dont l'une aurait seulement pour objet de faire entendre la langue aux enfants, et l'autre de les mettre en état de composer. En conséquence, j'ai extrait des grammaires les plus classiques et les plus volumineuses les règles...qui conduisent directement à entendre la langue, et j'ai laissé à l'écart celles qui sont particulièrement destinées à en apprendre la composition.

795:6

p.248 L'élève a trop souvent tendance à croire que tout mot a un sens unique, fixe, donné d'une manière adequate et définitive par le premier dictionnaire venu, et que les langues étant construites sur un même modèle logique, les termes et les tournures de l'une correspondente toujours dans l'autre à quelquechose d'entièrement équivalent.

1236:192

Chapter 8

p.255 Ordinatim et quasi gradatim discant omnia. Itaque, ut exempli causa dicam, praepostere faciunt, qui definitiones, et alia quaedam obscura et difficilia, pueris initio praescribunt ediscenda.

515:Introduction

p.256 Nam plerique linguas intelligunt auditas, quas loqui nesciunt. Loquendo enim quaerimus; audiendo autem offerentur, et recognoscimus.

494:56

-- S'il y avait au monde un seul homme éclairé qui crût qu'il est plus facile d'écrire ou de parler une langue que de la comprendre, ce serait pour nous un phénomène; nous voudrions le voir pour examiner comment les ténèbres peuvent subsister avec la lumière.

767:xxxviij

p.258 Principio recte das fundaments loquendi
Recte scribendi compendia tradere callens,
Ne lingua accentu, ne dextera peccet.

443:370-372

p.259 On apprend non seulement à entendre le latin, mais encore à l'écrire et à le parler.

678:149

-- Tres dantur in qualibet lingua perfectionis gradus. Horum primus est linguam tantum intelligere, non item loqui posse, id quod in quavis lingua omnium facillime contingit.... Secundus est praeter intelligentiam loquentium aut librorum omnia etiam ordinaria sine haesitatione posse eloqui, et hic gradus priore est difficilior. Tertius est difficillimus, ut eadem lingua de quavis materia exacte et quodcumque libuerit, disserere, scriptumque possit componere.

736:I:429

p.260 L'ancienne méthode s'adresse avant tout aux yeux de l'enfant (par la lecture et par la traduction); la nouvelle méthode habitue l'enfant à percevoir la langue non seulement per les yeux mais aussi par les oreilles, ce qui est d'une grande importance quand il s'agit d'une langue vivante.

976:38

p.261 Linguae novae studium gradatim procedat, ut nempe primo discipulus consuescat intelligere (id enim facillimum), tum scribere (ubi praemeditationi tempus datur), tandem loqui (quod quia extemporaneum est difficillimum).

in 199:48

p.262 Mais il faut mettre chaque chose à sa place; et la place de la traduction se trouve non au début, mais à la fin.

938:27

p.263 Equidem, post tradita elementa, malim ad usum loquendi statim vocari puer.

450:524A

p.264 La pensée de ceux qui ne veulent pas du tout de grammaire n'est qu'une pensée de gens paresseux, qui veulent s'épargner la peine de la montrer; et bien loin de soulager les enfants il les charge infiniment plus que les règles, parce qu'il leur ôte une lumière qui leur faciliterait l'intelligence des livres.

in 764:42

-- Es ist richtig, dass die Grammatik der formal bildenste Theil des Sprachelernens ist, und mit ihrer gründlichen Betreibung schon beim Elementarunterricht begonnen werden muss; es ist falsch zu glauben, dass mit der Erlernung der Grammatik alles gethan sei.

926:Preface

p.265 La grammaire est essentiellement une classification. Elle ordonne, elle rapproche, elle compare, elle établit des catégories, elle dégage des complexités des faits les rapports constants qui les unissent et qu'elle appelle des règles. Nous fournirons désormais à l'élève ces catégories et ces cadres fixes, qu'il remplira de lui-même, d'abord de ses connaissances déjà acquises; dans lesquels viendront se ranger ensuite des connaissances nouvelles.

981:21

p.266 Pendant les premières études, puisse l'enfance ignorer, et ignorer longtemps qu'il y a des grammaires au monde.

in 764:153

Chapter 9

p.270 Ma méthode est plus graduée et conduit l'élève de ce qui est facile à ce qui l'est moins. On sait qu'il est beaucoup plus aisée d'entendre une langue quelconque que de parvenir à la parler et à l'écrire correctment.

748:7

-- L'exposition de ces élémens doit être claire et débarrassée de tout raisonnement abstrait ou métaphysique parce qu'il n'y a que des esprits déjà formés et vigoureux qui puissent en atteindre la hauteur.

709:XIX:693

p.273 Secundum peccatum est, quod tirones a principio statim in multiplices impelluntur salebras; grammaticales intelligo tricas. A formali enim, potius quam a materiali, Latinitatis structuram aspicari, (hoc est, a grammatica potius, quam a lexicis vel authoribus) solenni scholarum more receptum est.

613:73

p.274 Si, par exemple, l'on connaît seulement les phrases où les diverses formes de dominus, et celles de do, sont employées l'on pourra en partant de l'une de des phrases, comme dabis improbe poenas faire des thémes suivants:

Méchant, tu es puni	Das, improbe, poenas
Le méchant est puni	Dat improbus poenas
Les méchants sont punis	Dant improbi poenas
Les méchants seront punis	Dabunt improbi poenas

767:xxix

p.275 Selon nous, cette méthode possède à un haut degré les quatre défauts suivants:

1. D'être en disproportion avec les forces humaines;
2. D'enseigner un grand nombre de choses qu'on n'a pas besoin d'apprendre;
3. De donner du latin moderne, qui ne diffère guère des listes de mots isolés;
4. De ne présenter qu'un vague immense, et de n'être point une méthode prénotionelle qui rattache tout à des points fixes.

767:lj

p.278 Dix autres considérations ont exigé dix autres phrases, de sorte qu'on n'a jamais qu'un seul objet d'étude à la fois.

767:xv

-- Paedia grammaticae, seu Mystagogus latinitatis cuius usus erit, ut qui nullum omnino verbum latinum intelligit, uno anno quancunque rationes certius et expeditius reddere queat, quam alius vel triginta annis in studio et exercitio versatus. Altero vero anno Latine scribendo exercendus veniet, ut non modo sine ullo barbarismo, et soloecismo, sed etiam multo eleganter scribere queat.

602:10

p.279 Ea propter, consultum ego iudico, ut singulis cannonibus singuli dentur dies, et unus tantum quotidie accurate perpendatur, et firmiter memoriae imprimatur canon aut summum duo.

596:consilium

Chapter 11

p.307 hoc quoque te manet, ut pueros elementa docentem
occupet extremis in vicis balba senectus.

Horace, Epistles I.xx.17-18

p.307 Paucos libros, eosque bonos habeant in manibus.

515:vii

p.309 Has nostras institutiones ad eam rationem, ac viam redigere conati sumus; ut etiam sine praeceptore unusquisque per se linguae hebraicae si non perfectam cognitionem, certe initia, et rudimenta percipere posset.

560:introduction

Chapter 12

p.339 Le décurion joue un rôle considérable: il partage avec le maître la surveillance, il le remplace dans une partie de l'enseignement. Cette fonction nous explique comment un professeur pouvait diriger sans trop de fatigue et de difficulté une classe de 200 et même de 300 élèves.

195:35

Chapter 13

p.345 C'est donc dans une grammaire écrite en français que l'on doit étudier les principes de cette langue.

761:introduction

-- Primum peccatum hoc est, quod linguam ignotam, latinam, discere pueri iubentur abstracte, sine prèevia legitima rerum cognitione....

613:I:72

-- Il y a, ce me semble, sur cette matière, deux extrémités également vicieuses. L'une est de ne pas souffrir que les jeunes gens parlent dans les classes une autre langue que le latin; l'autre seroit de négliger entièrement le soin de leur faire parler cette langue.

670:198

p.352 Ludus his permittitur causa recreandi,
Et idioma sedulo latinum usitandi.

in 81:81

-- Sint veraces tecum pueri.... Ex his quidam hungaricum, quidam bohemicum, quidam patrium, omnes autem latinum sermonem norint, vicissim loquantur. Sic absque labore et quasi per ludum haec omnia perdisces idiomata.

431:134

p.353 Non inepte autor ille regi Galliae suadet, ut talem aliquam civitatem instituat, qua sola conversatione latinam linguam doceantur pueri;...

736:I:425

-- Objectio. Qui latine garriunt, corrumpunt ipsam latinitatem. R. Usus et experientia dominantur in artibus, nec ulla est disciplina, in qua non peccando discatur.

717:774

p.355 Primo anno magistri quinquaginta quinque ludorum Britannicorum nomina amplius sescentorum discipulorum, qui epistulas ad discipulos alienigenas latine scribere vellent, ad nos miserunt.

in 1238:26

-- Dans ces derniers temps, on a lancé un nouveau moyen, que la Review of Reviews, par exemple, patronne très chaudement, celui des correspondants étrangers.

935:342

Chapter 14

p.362 Il s'agit de transformer des connaissances mortes en une pratique vivante, de substituer à un savoir, un pouvoir

962:332

p.363 Der Unterscheid zwischen den Sprachen beruht auf zwei Umständen: Einmal werden die Begriffe durch Laute oder sontige äusserlich wahrnehmbare Zeichen übermittelt, die für jede Sprache andere sind. Zwitens wird jede ausdrückende Gesamtvorstellung vorher auf eine gweisse konventionelle Form gebracht, auf deren Grundlage die Mitteilunszeichen zur Anwendung gebracht werden.

1005:162

p.364 ...mihi non invenuste dici videtur, aliud esse latine, aliud grammatice loqui.

314:I.vi.27

p.367 Optima memoriae ars est, penitus intelligere, intellecta in ordinem redigere, postremo subinde repetere quod meminisse velis.

478:512A

p.368 Quid aliud quam quod Marcus Tullius dicit quod thesaurus est omnium rerum memoria, quae nisi custos cogitatis inventisque rebus et verbis adhibeatur intelligimus omnia, in oratore peritura.

357c:941B

p.369 Scito nullum esse sensum, per quem promptius docemur quam auditum.

471:13

p.372 Paulus dicit: Induite viscera miserationum. Quid homo latinus ex tam peregrina forma sermonis intelligat? Sed ebreis usitate metaphos est, viscera pro vera cordis dicere.

507a:872

p.373 Natura tenacissimi sumus eorum, quae rudibus annis percepimus.
314:I.i.5

p.374 Quod enim ad linguas attinet, tanta est illius aetatis docilitas, ut intra paucos menses puer germanus discat gallice, idque insciens et aliud agens, nec unquam ea res succedit felicius, quam annis quam maxime rudibus.
478:501

p.375 L'étude d'une langue étrangère reste sur l'analyse, la synthèse, la comparaison, trois démarches qui reclament une maturité que nous ne commençons guère à déceler que chez les élèves de 12 à 13 ans. C'est à partir de cet âge seulement que l'enfant manifeste les capacités intellectuelles qu'exige l'étude sérieuse d'une langue étrangère.
1307:73

p.378 'Aber die Kinder lernen doch ihrer Muttersprache so, ohne Regeln und Reflexion'...Allerdings, aber Hans und Peter sind in dem Sinne nicht mehr Kinder und können nicht mehr sechs bis sieben Jahre hindurch eine unbegrenzte tägliche Stundenzahl auf die Aneignung der Anfangsgründe einer Sprache anwenden.
1005:192

p.380 Hanc satis elucet maiorem habet vim ad discenda ista liberalem curiositatem, quam meticulosam necessitatem.
322:I:14

p.381 Nam id in primis cavere oportebit, ne studia qui amare nondum potest, oderit et amaritudinem semel perceptam etiam ultra rudes annos reformidet.
312:I.i.20

p.382 A ce guide infaillible, le besoin, nous avons substitué nos raisonnements et nos caprices dans l'étude et l'enseignement des langues et nous nous sommes longuement hérissés d'épines.
767:xiv

Chapter 15

p.385 Constat autem grammatica ars modis tribus, natura, auctoritate et consuetudine.
364:3

p.386 At varios linguas sonitus natura subegit
mittere et utilitas expressit nomina rerum
Lucretius V.1028-9

p.393 Quattuor sunt differentiae vocis: articulata, inarticulata; litterata, illiterata. Articulata est quae copulata atque coarctata cum sensu profertur, ut, Arma virumque cano.... Inarticulata quae nullo a sensu proficiscitur, ut crepitus, mugitus. Literata quae scribi potest, illiterata quae scibi non potest.
357a:854D

-- Vocales per se proferuntur et per se syllabam faciunt. Consonantes nec per se edici possunt, nec per se syllabam facere.

357a:855B

p.411 Grammatica vero est pulchritia pulchre loquendi ex poetis illustribus, oratoribusque collecta. Officium eius est sine vitio dictionem metricamque componere.

332:1152

p.413 Li cas son seis: nominatius, genitius, datius, accusatius, vocatius, ablatius. Lo nominatius se conois per lo, si cum lo reis est vengutz. Genitius per de, si cum aquetz destrier es del rei. Datius per a, si cum mena la destrier al rei; accusatius per lo, si cum eu vei lo rei armat....

in 428:4

p.420 Capri libellus, qui est de orthographia et de proprietate ac differentia sermonum.

325a:113

p.421 Honos/honor: si fuerit honos, ut nepos, dos, sacerdos, genitivo casu sit honotis, ut dotis, sacerdotis, ita dicimus honor, ut arbor, honoris ut arboris.

308:307

p.423 Ligat quis vinculo, legat testamento.

325a:124

-- Probo verbum duplicem significationem habet: probamus enim quae eleginus, i.e., adprobamus, robamus, quae qualia sunt temptamus, ut 'proba me Deus.'

357b:914A

-- Inter frondes et folia: Frondes arborum sunt tantum; folia et arborum et herborum florumque. Inter excubias et vigilias: Excubiae diurnae et nocturnae. Vigiliae tantummodo nocturnae.

442:53

Chapter 16

p.430 Nos nec graece novimus, nec aliquod opus aliquando graece conscripsimus.

337:Op.mi.55

p.431 Per q'ieu vos dic qu totz hom qui vol trobar ni entendre deu aver fort privada la parladura de Lemosin, et apres deu saber alques de la natura de gramatica, si fort primamens vol trobar ni entendre; car tota la parladura de Lemosin se parla naturalmenz et per cas et per genres et per temps et per motz, aisi com poretz auzir aussi, si ben oescoutas.

416:71

p.432 C'est une langue morte, dont nous ne voulons pas troubler le repos: la nostre est vivante et même on peut dire qu'elle en a partagé la succession.

644:16

p.434 Tres autem sunt linguae sacrae: hebraea, graeca, latina, quae toto orbe maxime excellunt. His namque tribus linguis super crucem Domini a Pilato fuit causa eius scripta. Unde et propter obscuritatem sanctarum scripturarum harum trium linguarum cognitio necessaria est.

341:IX.i.3

p.436 Mihi tamen videtur melius invocare Deum patrem honorifice producta syllaba, quam brittonice corripere, quia nec Deus arti grammaticae subieciendus est.

360:Preface

p.437 Sufficiunt divini poetae vobis, nec egetis luxuriosa sermonia Vergil i vos pollui facundia.

357:10

--- Hoc ibi non mediocriter placuit quod ibi scholas puerorum, qui saepe rigorem sanctitatis enervat, non inveni.

393:621

--- Cave a graecis, ne fias haereticus.

595:7

p.438 Ama scientiam litterarum, et carnis vitia non amabis.

391:310

p.439 Ars vero dicta est, quod nos suis regulis arctet atque constringat. Alii dicunt a Graecis hoc tractum esse vocabulum, ἀπὸ τῆς ἀρετῆς, id est a virtute doctrinae, quam diserti viri uniuscuiusque bonae rei scientiam vocant.

332:1151

--- Omnis enim ars, in quantum ars est, bona et de genere bonorum; sed abusio mala est.

410:190

p.440 ...nil ad componendam in optimos mores vitam melius, nil ad regendum populum necessarius, quam sapientiam decus, et disciplinae laus et eruditionis efficacia.

PL101:209

p.444 Et pource la science des lettres est une chose tresexcellente et preticuse, & quasi une inspiration de Dieu donée aux hommes par sa grande et infinie bonté, pour servir de supplement & adiouster en nous la cognoissance de nature humaine. Lequel bien et don si magnifique nous doibt servir comme d'un antidote et preservatif plustost divin que terrestre....

504:16

p.444 Der grammatische Unterricht, so unentbehrlich er ist, kann uns nie und nimmer Selbst weck, nie und nimmer letztes Ziel unseres Unterrichts sein. Wir haben viel mehr ein höheres und wichtigeres Ziel, und das ist die Einführung und das Eindringen in die Kultur und Geisteswelt der fremden Völker.

1055:79

p.446 E re esset generis humani unam esse linguam qua omnes nationes communiter uterentur: si perficere hoc non posset, saltem qua gentes ac nationes plurimae, certe qua nos christiani initiati eisdem sacris, et ad commerica et ad peritiam rerum propagandam.

484:462

p.449 ...omnem doctrinam harum ingenuarum et humanarum artium uno quodam societatis vinculo contineri.

De Or. III.vi.21

p.450 Aucune période de l'histoire des langues vivantes n'accuse des progrès aussi sensibles que celle de ces dernières années. Partout, sous l'empire des nécessités de la vie moderne l'enseignement des langues étrangères a été l'objet de réformes profonds, dont on peut dès à présent apercevoir les heureux résultats.

972:1

Chapter 17

p.453 Presbyteri per villas et vicos scholas habeant. Et si quislibet fidelium suos parvulos ad discendas litteras eis commendare vult, eos non renuant suscipere et docere, sed cum summa caritate eos doceant.

121:XI:1007

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AHR	American Historical Review
AL	Archivum Linguisticum
BAGB	Bulletin de l'Association Guillaume Budé
BHR	Bibliothèque d'Humanisme et de Renaissance
BZ	Byzantinische Zeitschrift
CJ	Classical Journal
CP	Classical Philology
CR	Classical Review
E	Education
EC	Les Etudes Classiques
ELA	Etudes de Linguistique Appliqée
ELT	English Language Teaching
FDM	Le Français dans le Monde
FR	The French Review
G	Gnomon
H	Hispania
IRAL	International Review of Applied Linguistics
JASP	Journal of Abnormal and Social Psychology
JSP	Journal of Social Psychology
KFLQ	Kentucky Foreign Language Quarterly
L	Latomus
LL	Language Learning
LM	Les Langues Modernes
MP	Le Maître Phonétique
MH	Medievalia et Humanistics

MLJ Modern Language Journal

MLR Modern Language Review

MS Medieval Studies

PBA Proceedings of the British Academy

PMLA Publications of the Modern Language Association

PQ Philological Quarterly

R Romania

RACL Revue de l'Association Canadienne de Linguistique

RF Romanische Forschungen

RLV Revue des Langues Vivantes

RR Revue de la Renaissance

RSS Revue du Seizième Siècle

RU Revue Universitaire

S Speculum

T Tradito

TAPA Transactions of the American Philological Association

UTQ University of Toronto Quarterly

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INDEX